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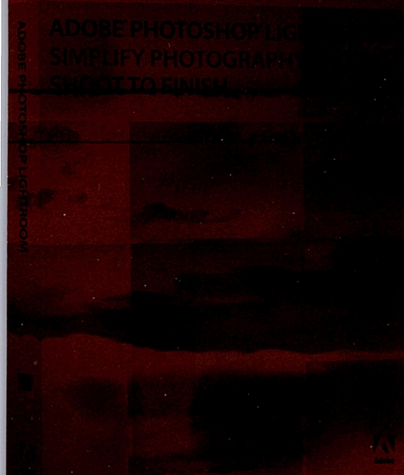
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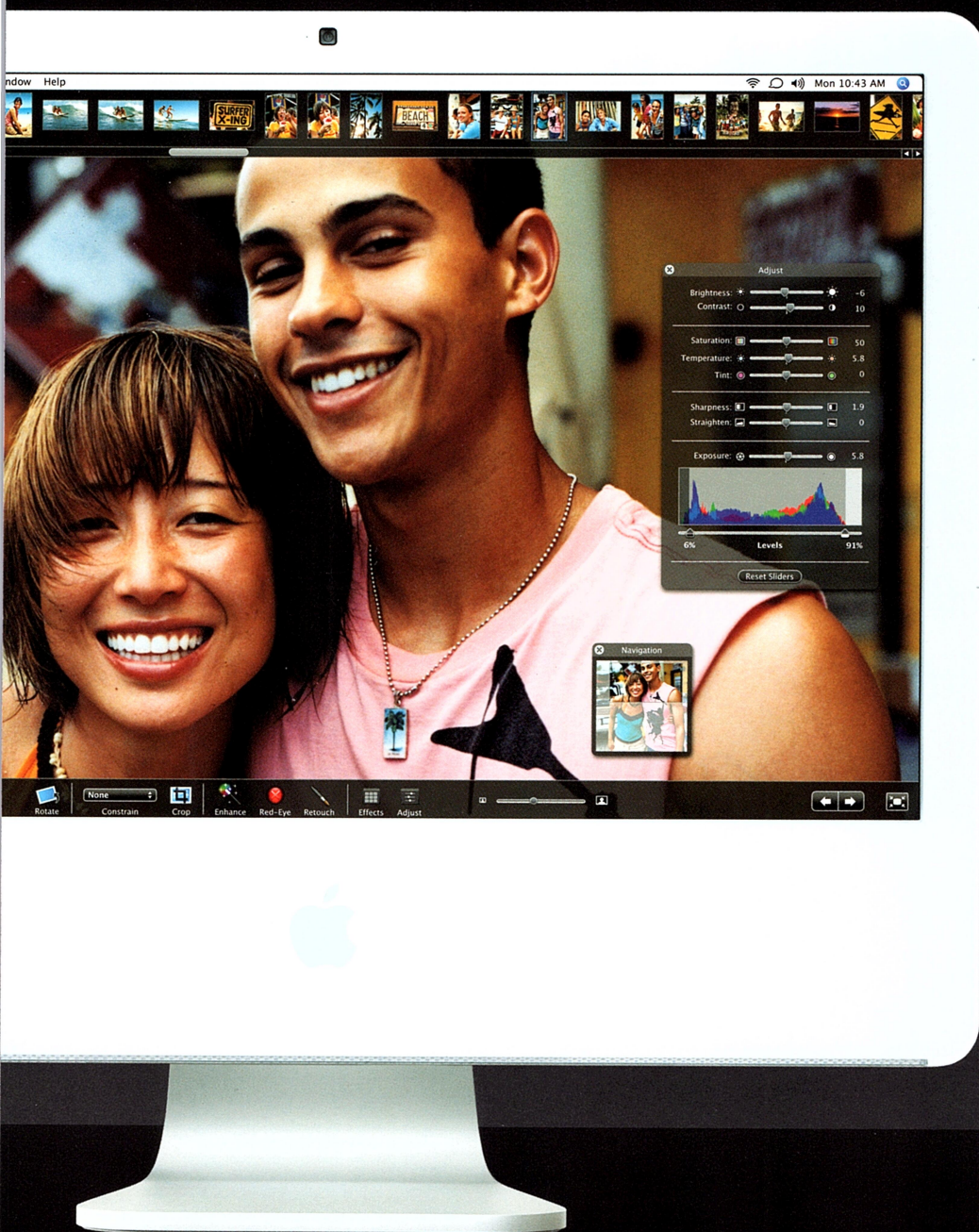
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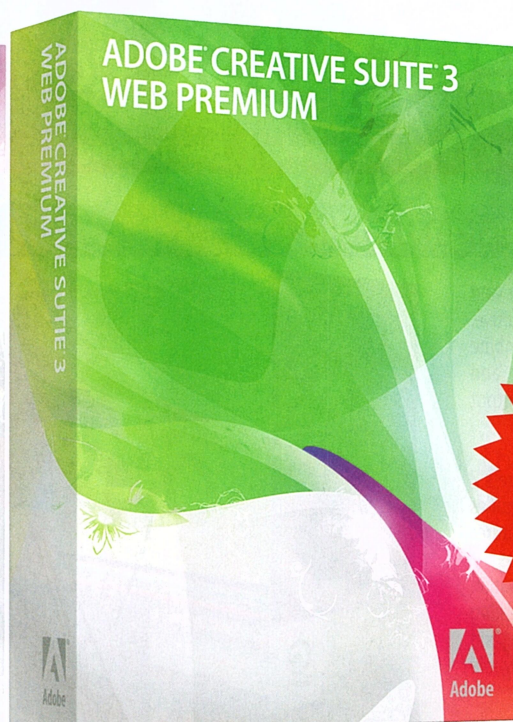
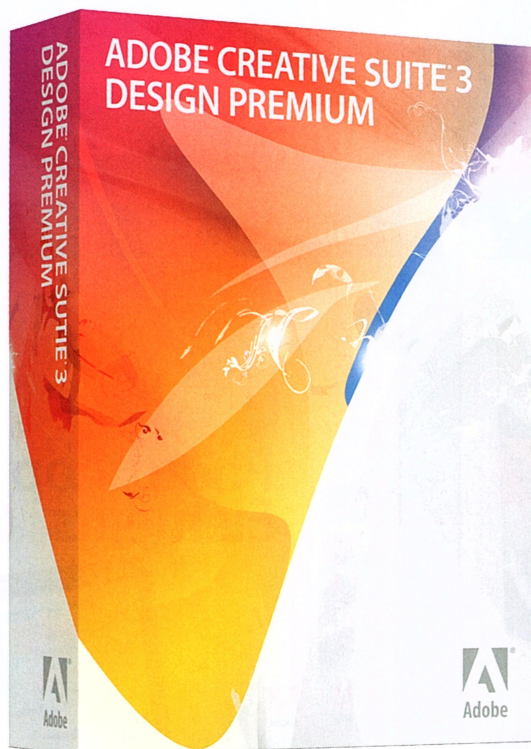
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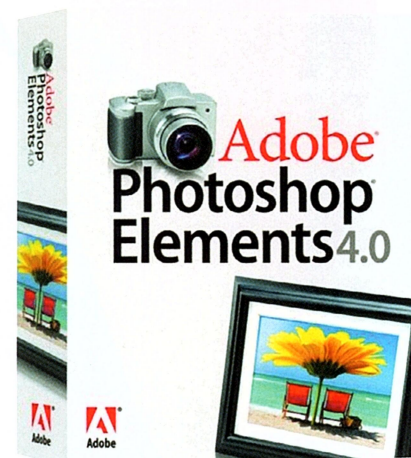
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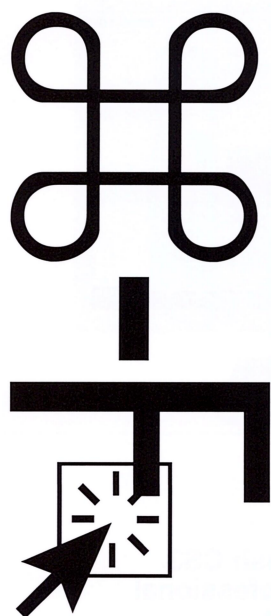
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Focus.

The digital darkroom

034

By Rick LePage

While both Aperture and Lightroom perform the role of image manager and photo editor admirably, each program has plenty of unique features that set it apart. To determine which program is best for you, you'll need to assess your work style and then choose the one whose features best support that process. We'll lead you through the most significant differences and help you decide which will benefit you most.

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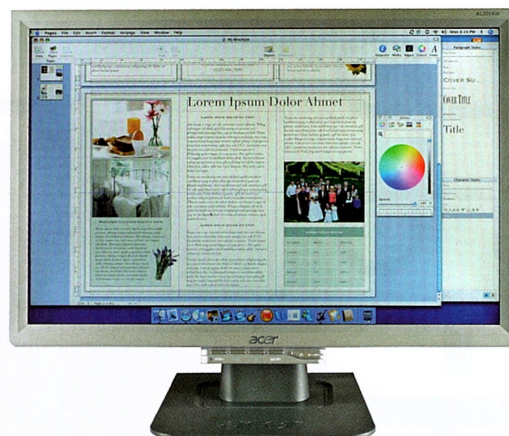
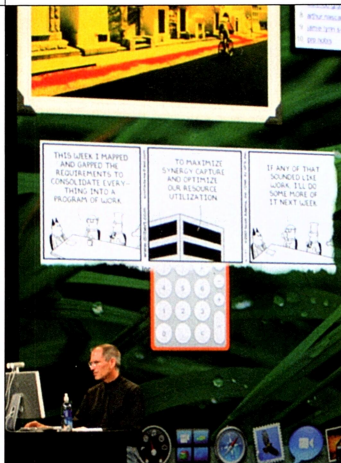
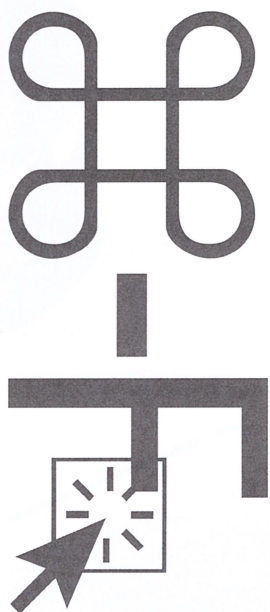
058

New AirPort, old network

Help folder

060

Tips and queries from our readers



Buzz.

**Developers
developers
developers
developers**

021

Apple's Worldwide Developer Conference lacked any new hardware announcements and offered only a few more glimpses at Leopard than we'd had before. Still, it showed clearly that even if Apple's not on top of the world it's earned the right to act like it is.

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**20-inch Apple
Cinema Display**



NEC LCD20WGX2-BK



**AMW lab: widescreen
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Contribute CS3



Fireworks CS3



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Macromedia refugees find a home

Lineform



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Fills niche for non-professionals

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078

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From the Macintosh scene to the magazine.

By Matthew J.C. Powell.

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Purple pros

I have complained before (02.2006, to be precise) about the over-use of the word "Pro" in technology product names. However, that was some time ago (02.2006, to be precise) and the industry has still not yet bent itself to my will.

So, allow me to reiterate.

If I buy a computer, or a peripheral, or an accessory, or a bit of software, I expect to be able to get professional-quality results from it, unless stated otherwise. If I can't expect that the results I obtain will be commensurate with having paid money for the thing, call it something like "Lite" or "Home" or "Vista". At least then I'll have been warned.

A professional, you see, is someone who does what they do in exchange for money. Its rough semantic opposite is amateur, from the Latin via French, meaning "lover". Amateurs do what they do for the love of it.

When something is said to be "of professional quality," it implies — to me at least — that I will be able to earn my living using this product. I can, therefore, justify its higher cost because I will increase my own earnings by using it.

Technology companies, however, don't seem to see it that way. They recklessly use "Pro" and "Professional" to imply little more than "better than the other one". Apple is guilty of this, with its MacBooks and MacBook Pros, either of which a professional ought to be able to rely upon for quality results.

The crowning glory of this debasement of "Pro," however, comes from our good friends at Microsoft, who have released an "XBox 360 Pro". It differs with the non-pro version by having more storage and other doodads.

Now, I am prepared to accept that there are people out there who make their living playing games. I know several, and my envy of them knows no bounds. However, all of the "professional" Xbox users I know got their Xboxes for free — supplied either by Microsoft or by publishers paying them to review games.

The idea of a "Pro" version of a game system that you sell to the public stretches the mind nearly to snapping point. Who, I ask you, is going to walk into a shop and say "I will pay the higher price for an Xbox 360 Pro rather than an ordinary Xbox 360 because it will allow me to generate higher income". Who?

Which reminds me. I received a letter this past month from a reader complaining about the high price of a Mac Pro. You'll see it in the Mailbox section so I shan't go into too much detail here.

His main objection rested on the fact that the Mac Pro is priced at a level that only graphics professionals can afford. "What about those of us who aren't graphics professionals?" he asked. And, I have to admit, with some justification.

My initial reaction was to say "of course it's priced at a level to suit professionals who are going to make their living from it — that's what 'Pro' means. Why would someone who isn't a graphics professional need this kind of horsepower anyway".

Then, of course, I remembered the MacBook Pro. The MacBook Pro doesn't cost that much more than a MacBook, and the differences between them (bigger screen, aluminium instead of plastic casing) are the kind of incremental advantages of manufacture that justify a higher price — but either machine should be usable by professionals, and I know quite a few professional writers who use MacBooks.

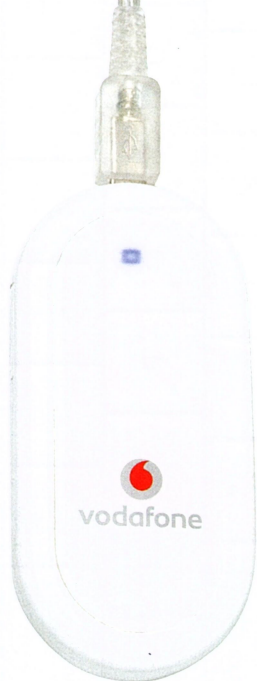
The Mac Pro, however, is a very powerful beast, with its dual Xeon processors and five hard drive bays and grunt, grunt and more grunt. The gap in capability between this and the next Mac down, the iMac, is not inconsiderable. Nor is the gap in price. Don't even get me started on the gap between the Mac Pro and the Mac mini.

I'm not saying that the Mac Pro is too expensive. For what it is and what it can do, I believe it is very competitive with other machines on the market.

Thing is, if you desire, as my correspondent did, to do professional-quality work with professional-quality performance but you are not, in fact, a professional, you have to settle either for a computer you can't upgrade that comes with a display, or a computer you can't upgrade that doesn't come with a display. Neither of which, in performance terms, is a competitor for the Mac Pro.

And I'm also not saying that the iMacs or Mac minis aren't good enough — even for the kind of work my correspondent wanted to do — just that the gap between them and their big brother is rather cavernous.

So what is the answer? An iMac Pro might be nice, but it would rather confuse the iMac brand, which has stood Apple in good stead since 1998. An iMac is an iMac is an iMac.



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Allowing people to configure the Mac Pro to a lower level might also be good. Not everyone needs dual Xeons — how about a single-processor version? How about allowing a wider choice of processors if people want to save money?

And while I'm on it, how come the only options for graphics cards on the Mac Pro are the ATI Radeon X1900 XT, the NVIDIA Quadro FX 4500 or the NVIDIA GeForce 7300 GT? And if you plump for the 7300 you can have one, two, three or four of them? Isn't that a little weird?

You can get an NVIDIA GeForce 7600 GT — a much better card than the 7300, which according to NVIDIA is a "mid-range" graphics processor — on an iMac, but not on a Mac Pro. What's the deal? NVIDIA dump a container-load of 7300s in Cupertino? Apple's clearly buying 7600s, but for some reason hiding them from professional customers. Odd.

Actually, I think allowing people to spec the Mac Pro down would be confusing and wasteful — so many drive bays gathering dust. And I don't think an iMac Pro is a viable option either — for nearly ten years iMac has meant the Mac for everyone, and Pro would be contradictory.

I have a better suggestion: a machine in between iMac and Mac Pro. More expandable than the iMac, and allowing you your choice of displays, but not as expandable as the Mac Pro. Don't use Xeon processors — leave them for the big-iron crowd — but have the option of one or two CPUs. Three drive bays should be all this customer needs, and not as many expansion slots. Put it all in a nice, compact, stylish box that would suit any home or office.

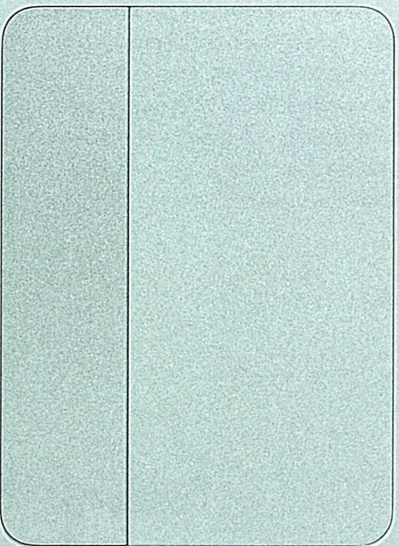
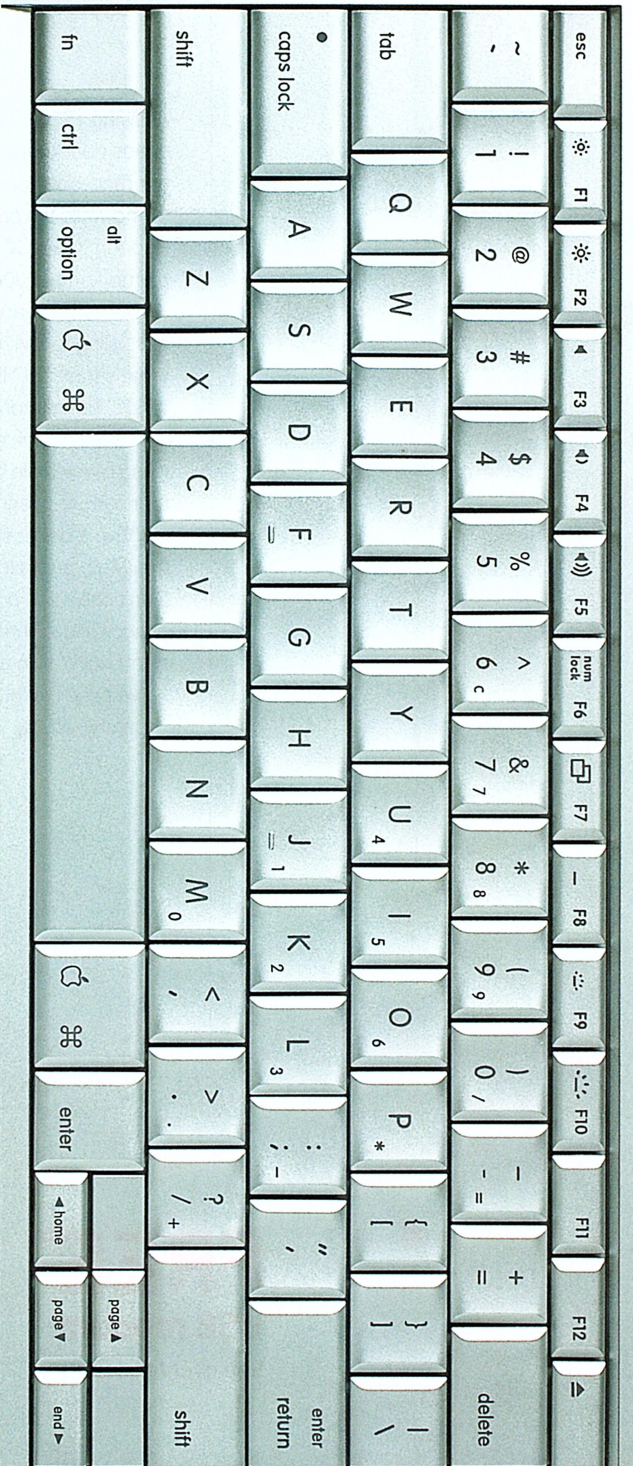
I've even picked out a name for it: Mac.

Catchy, eh? ☹

Matthew J. Powell

We all shine on...

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Pro price problem

Years ago as a student I steered clear from Macs because they were too expensive. Now I've been lured back by the aggressive pricing of Mac minis (I own two) and iTunes/iPod. In essence I'm what Steve Jobs wants — a "PC guy" who's come in from the cold!

Trouble is, where to from here? If you want to run some serious programs like Aperture or Photoshop and convert processor-intensive video into AppleTV format, you hit a snag with Mac minis because of their crappy video cards and limited processors and hard drives.

So, as someone who is used to the expandability of the PC platform I have looked at adding a Mac Pro to my home. At just under \$5000 you're talking serious money. It seems there is no middle price ground between the (non-upgradeable) iMacs and the highly expensive (but highly upgradeable) Mac Pros.

I'm not a graphics artist! I just want an upgradeable computer that handles all the wonderful software that Apple has to offer without the \$5000+ price tag. Apple is missing the boat here — it needs a \$2500-\$3000 Mac Pro that really competes against similar spec PCs.

Alex Baker
Canterbury, Victoria

Letters should be e-mailed to matthew.powell@niche.com.au with a subject header of "Mailbox" or by post to *Australian Macworld* Mailbox, 170 Dorcas Street, South Melbourne, Victoria 3205. Letters of fewer than 200 words are given preference. We reserve the right to edit letters and probably will. To be eligible for the iHome 8 prize, you must include your full name and address, including state or territory.

For a longer version of my reaction to this letter, check this month's Commentary on page 12. All I'll say here is that the Mac Pro is way overpowered for the type of work you're wanting to do, if you don't want to do it professionally (ie for clients who pay you). An iMac would be more than adequate and, if you get the higher-performance graphics card when you buy it, might actually be better for your purposes than a Mac Pro. You're right about the gap in the lineup though. — M.JC.P.

Given that I have a Titanium PowerBook G4 (bought in Feb 02), the 1GHz 15" model with 1GB memory, is it worth my while upgrading it to Tiger? I have seen comments from some users suggesting that performance is poor, others says it's OK, and my local AppleCentre reps say that it should be OK (but not with a great deal of conviction).

Have you or your staff got any comments?

Mike Heap
via internet

It's a case of do as I say, not do as I do, Mike. While early versions of Tiger had some performance glitches, these have been all but eradicated by 10.4.9. I'd recommend upgrading your operating system. Let me know how you find it. Meanwhile I'm on 10.3.9 until my Leopard-equipped MacBook Pro arrives. — M.JC.P.

Still working

The good news for Don Wills and others (*Mailbox*, 04.2007) is that Appleworks 6.2.9 (the last version released as far as I know) runs fine on the Intel Core Duo iMacs, one of which I use. I was fortunate in having burned a back-up copy when I had my previous iMac.

Appleworks is an excellent performer and I for one am very glad to be able to continue using its word and drawing programs. Why Apple elected to not include it with the Tiger OS is beyond me — but just as senseless as the company's decision to leave dial-up users out in the cold with its massive (315MB) OS X 10.4.9 update.

When I phoned Apple Australia to see if they could supply a CD with this update, they said no and told me to find a Mac-equipped, broadband-linked internet cafe somewhere, and download and burn it myself! Great service, Apple!
Jim McCarter
Tasmania

It's good to know AppleWorks can still function for those who depend on it, at least until Apple comes up with a genuine replacement. As for the major updates, my advice is always the same: join a user group. Someone there is bound to be willing to burn you a CD. — M.JC.P.

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Satisfied customer

I thought that I'd counter some of the negative mail that you seem to get about Apple's service with a story about the ease and rapidity of service that I received recently.

I have one of the original MacBook Pros and, just short of being a year old, the battery started to play up. The first thing I noticed was that it was lasting for a shorter and shorter time. I tried re-calibrating it, which had always worked prior to that, but to no avail. Then by chance I noticed that the casing was coming away from the battery. I called the shop from where I had bought the machine and they directed me to the battery replacement offer on the Apple web site. All I had to do was to enter the serial number of the computer and battery and fill in my delivery details. In less than a week (it was around Easter), I received a new battery and was able to send the old one back in the same package. This was great service in my opinion and particularly good for me as I live outside a metro area.

James Fisher
York, WA

I do love a positive story. — M.J.C.P.

Spin spun

Reading your answer in *AMW* 06.2006 I'd like to add:

You seem to think that 2.2MB/s can only be due to the use of USB 1 controllers. Not so. This speed was measured on USB 2.

I found another brand (Lexar Lightning) that only claimed "up to 18MB/s for writing and delivered 8.6MB/s on the same example, on the same port.

I have been around long enough to know the meaning of ideal conditions and "up to" claims. Whilst I can readily accept the 18 vs 8.6 difference, I feel that if you have 2 and you say "up to" 48, then this is definitely a spin.

Miklos Somogyi
via internet

I owe you an apology, Miklos. In the rush to print, a draft version of my reply to your letter ended up going out. You are, of course, correct, and the "up to" qualifier should really be banned. As should prices advertised as "from under", which could mean anything. — M.J.C.P.

Wrong definitions

I would like to clear up a mistake printed in your glossary regarding the Apple TV, (*AMW* 06.2007).

At the top of the glossary on page 32 it states that "4:3 is the squarish aspect ratio of SDTV broadcasts." This should read "the squarish aspect ratio of old analogue broadcasts" because the terms Standard Definition and High Definition refer to the

resolution of the picture not the aspect ratio.

And then again near the bottom of the glossary "SDTV. Standard definition television; SDTV has a classic 4:3 aspect ratio set at 576i resolution". Wrong! it is possible to have a Standard Definition 576 picture in either 4:3 or 16:9 aspects depending how it was shot or encoded.

All free to air Digital Terrestrial Broadcasts (Digital TV) in Australia are broadcast in both SD and HD in 16:9 format with any 4:3 content displayed as pillar box (black stripes either side) or rescaled to a 14:9 aspect ratio still with black stripes at either side and some loss of picture top and bottom.

As an interesting side note the glossary states that 576p is the format used on standard definition PAL DVDs. Channel 7 is trying to pass 576p off as High Definition.

I hope this has cleared up any confusion that Christopher Breen and any of your readers may have.
Dave Iversen
Video Editor
via internet

Thanks, David. If there's one thing we love, it's having our mistakes pointed out. — M.J.C.P.

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Group Publisher

Grant Arnott
grant.arnott@niche.com.au

Editor

Matthew JC. Powell
matthew.powell@niche.com.au

Group Sales Manager

Dominic Miller
dominic.miller@niche.com.au
03 9948 4971

National Advertising Manager

Steven O'Donnell
steven.odonnell@niche.com.au
03 9948 4974

Advertising Coordinator

Samantha Gopal
sam.gopal@niche.com.au

Designer

Tim Marty
tim.marty@niche.com.au

Production Manager

Antionette Santoro
antionette.santoro@niche.com.au

Prepress

Emma Meagher
emma.meagher@niche.com.au

IT Manager

Joel Robertson
joel.robertson@niche.com.au

WWDC photography

(Buzz and cover)
Douglas Cloud

(niche):

Australian Macworld

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ABN 13 064 613 529
170 Dorcas Street,
South Melbourne, Victoria 3205
Tel: 03 9948 4999 / Fax: 03 9525 5628

Chairman and Publisher

Nicholas Dower

Managing Director

Paul Lidgerwood

Finance Director

John Clarke

Studio Design Manager

Keely Atkins
keely.atkins@niche.com.au

Subscription Inquiries

Free Call: 1800 804 160
subscriptions@niche.com.au

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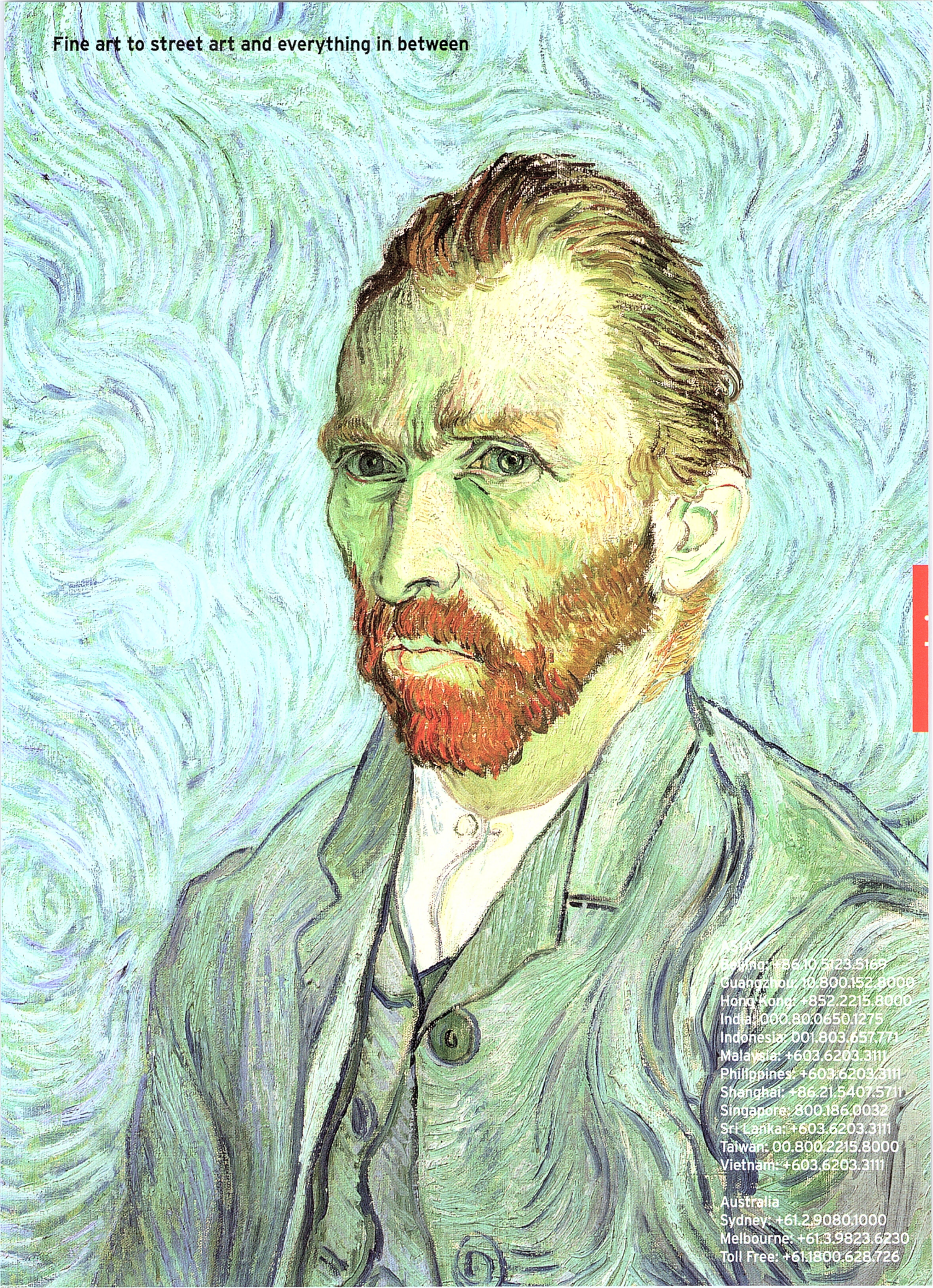


On top of the email sent, **Verey I** will also limit the usage of the machine by locking up the machine after a certain amount of time. During lock up, the machine screen will show details how to contact the owner and other information set by the owner. No subscriptions or annual fees.



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Australia

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News, views
& chatter
from the world
of Macs.

■ WWDC



Hot Links

www.apple.com

Apple's redesigned US web site —
the Australian one hadn't been
updated at press time

A little more Leopard uncaged at WWDC

WHEN OS X 10.5: Leopard debuts in October, it will feature a redesigned Desktop and new Finder. Those new features were among the changes Steve Jobs introduced during a preview of the forthcoming OS X update during his Worldwide Developers Conference keynote speech.

Originally slated for a "spring 2007" release (meaning any time before the end of June), OS X 10.5 is now slated for release in October. It will cost \$229. The finished version of Leopard includes 300 new and enhanced features; Jobs previewed ten during his keynote, several of which had been seen before during his Macworld Expo address in January.

The redesigned Desktop does away with the blue background familiar to OS X 10.4 users. The background shown during Monday's keynote featured blades of dew-covered grass, but Apple fully expects users to upload their own iPhoto images to the background of the Desktop. To that end, Jobs said, the Desktop has been redesigned to better accommodate those images; the Menu Bar is now semi-transparent while the Dock will be reflective. Drag a window toward the Dock and you'll see its reflection on the platform where application icons now sit.

More significantly, the redesigned Desktop in Leopard introduces Stacks — a collection of folders that reside in the desktop.



Apple sees Stacks as a way to clean up Desktop clutter (which can seriously impede performance). Files are collected in the Stacks for rapid access; click on the Stacks icon and the Dock and the files and folders fan out or appear in a grid. Clicking on one of those icons instantly launches the relevant app. You create Stacks by dragging any item or group of items to the Dock.

As part of Stacks, the redesigned Desktop will also feature a dedicated Downloads folder. Files downloaded via web browsers and e-mail clients will automatically get routed to that destination — the Downloads icon in the Dock bounces when a new item arrives — with the most recent download appearing on top.

Other enhancements in Leopard's Desktop include a consistent look for windows across all applications and a more prominent active window.

OS X 10.5's new Finder features a new sidebar reminiscent of the Source list in iTunes. The sidebar is organised by Devices, Shared, Places and Search headers; a clickable triangle next to each header lets you close the section if you're not using it.

In Leopard, file icons now preview the file's contents — the icon for a JPEG image, for example, will be the actual image. In addition to the Icon, List, and Column views in Finder, Leopard will add an iTunes-like Cover Flow view — as with album covers in



iTunes, Finder's Cover Flow view scrolls through images of Word documents, QuickTime movies, iPhoto images, and other files as you navigate through the Finder. In Cover View, you'll be able to page through multi-page documents or play QuickTime movies by clicking on the relevant file.

Click once to view a folder in Cover Flow view, once again to select a file, play or page through the preview in situ or press spacebar to load a window previewing the file without launching an application. Click one more button to make the preview full screen or double-click to launch for editing. This works just as easily when wandering through shared servers as it does in home base. Cover Flow also comes in handy when flipping through a collection of files found by Spotlight.

Finder searches will be streamlined, thanks to pre-built searches grouped under the Search For header in the sidebar. Click on "yesterday," and Finder will display files that meet that criteria. In addition to using pre-built searches, you'll also be able to assemble your own.

The Finder will allow searches of other Macs, Windows machines, and servers on a network to make it easier to browse shared files. A component of that is a new Back to My Mac feature for .Mac subscribers. Using Back to My Mac, .Mac subscribers will be able to search and retrieve files stored on other computers, even if they're on the road.

Spotlight searches in Finder will incorporate the enhancements to the built-in search functionality that Jobs outlined last August. Those enhancements include the ability to use Boolean logic to narrow search results with "and," "or," and "not" commands. Spotlight also will let you search for exact phrases by using quotation marks, dates, ranges, absolute dates, and simple calculations.

Jobs' OS X 10.5 demonstration also introduced a new feature to Leopard called Quick Look. The feature offers live file previews without requiring users to launch applications. Quick Look's previews can be multi-page and are available in full-screen views. Quick Look will work with text, images, movies, PDFs, and

Microsoft Word and Excel documents when Leopard ships; because it's based on a plug-in architecture, Apple says that developers will be able to expand Quick Look to work with any file type.

Leopard will also include a new version of Safari. Safari 3, which will run on Windows as well, was released as a public beta (see separate story).

Help me, iChat, you're my only hope. Developers greeted the promise of better audio in iChat with audible relief. The new codec is called AAC-LD (for Low Delay). Also new are tabbed chats, PhotoBooth effects, iChat Theater, and iChat backdrops, many of which were shown in January.

The most useful is likely to be iChat Theater, letting chatters display presentations and slideshows in full screen to chat audiences. Since it uses the QuickLook technology, any file that can be previewed with QuickLook can be displayed in iChat Theater.

The most fun part of iChatting should be the iChat live backgrounds and Photobooth effects, including one that makes you look like Leia's hologram in Star Wars – even flickering and wobbling.

Faster than a Tiger. Leopard will be 64-bit "top-to-bottom, all the way up through Cocoa," Jobs said. What's more, there will be only one version of Leopard, and it will run 32-bit apps and 64-bit apps side-by-side.

This additional speed showed in high-end photo manipulation and will also be felt in the animation market.

In an example application Jobs said was mocked up swiftly by the Apple team, a large number of videos was stacked on top of each other similar to the movie at the start-up sequence for AppleTV but fully interactive. All videos were tagged, so searching for any video to do with water was swift and visually stunning.

Other Leopard features highlighted by Jobs during his hour-long Leopard demo were recaps of capabilities first previewed by Apple at last August's Worldwide Developers Conference. Those features included: 64-bit computing; Core Animation; the virtual desktop feature Spaces; an updated Dashboard that includes widget-building technologies such as WebClip and Dashcode; an enhanced version of iChat that adds Photo Booth effects and iChat Theater; and Time Machine, a built-in back-up tool. Jobs also highlighted Boot Camp, Apple's application for installing and running Windows on an Intel-based Mac; as announced last August, Boot Camp will be included with OS X starting with Leopard.

Jobs took a parting swipe at Microsoft's Windows Vista when announcing Leopard's pricing structure. "We've got a basic version, which is going to cost \$US129. We've got a Premium version, which is gonna cost \$US129. We've got a business version, \$US129. We've got an enterprise version, \$US129. And we've got the ultimate version, we're throwing everything into it, it's \$US129. We think most people will buy the ultimate version." Australian pricing has been set at \$229.

Developers attending the Worldwide Developers Conference in San Francisco received a Leopard Developers Preview. *By Philip Michaels and Rosanne Bersten*

■ WWDC



Hot Links

www.apple.com/iphone
It's coming, it's coming

iPhone developers off the hook

DEVELOPERS received some welcome news from Apple CEO Steve Jobs at WWDC — they'll be able to write applications for the company's highly anticipated iPhone.

Jobs ended his 90-minute keynote by inviting Scott Forstall, Apple's vice president of iPhone software, to show what the Apple CEO called an "innovative new way to create apps for iPhone."

To maintain the security of the iPhone, Apple decided not to let developers write actual applications for the iPhone, but rather create Web 2.0 applications that run within the version of Safari included on the iPhone. Those web apps can integrate with the iPhone's built-in services, giving them access to making a call, sending an e-mail, or looking up a location in Google Maps. Since most of the application code runs on a server, Apple said the software is both secure and easy to update.

For his demo, Forstall showed an Apple Directory application the company wrote for the iPhone that taps into an internal LDAP database.

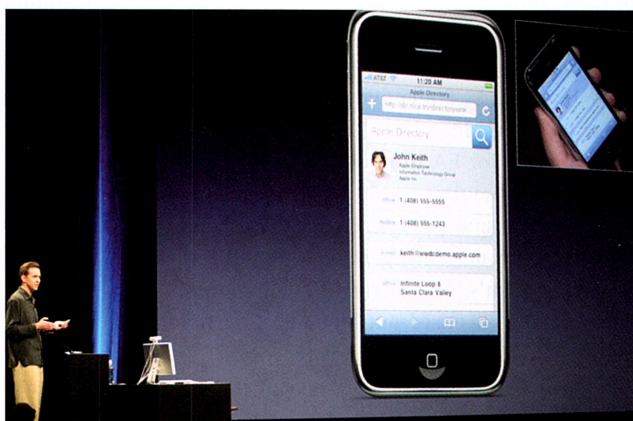
Developers don't have much time before the phone's debut to create these applications — the iPhone should ship in the US on 29 June, though it won't be in Australia until at least January.

Jobs said that developers can begin writing their web apps now since the mobile device uses the same Safari engine as the version that runs on the Mac.

Ever since the iPhone was previewed at the Macworld Expo in January, developers have clamoured for a way to create applications for the device. Apple has resisted, wanting to preserve the iPhone's security and stability. "The last thing you want is to have loaded three apps on your phone and then you go to make a call and it doesn't work anymore," Jobs told the New York Times in January.

But the company's position began to soften as the year went on. At the Apple shareholders meeting in May, Jobs said the company was "wrestling" with a way to support third-party development on the iPhone. He told the attendees at last month's D: All Things Digital conference that the company hope to find a way by year's end "to let third parties write apps and still preserve security."

That solution appears to be the web-based approach outlined by Jobs and Forstall. "We've come up with a very sweet solution," Jobs said. — *Jonathan Seff*



■ WWDC



Hot Links

www.apple.com/au/safari
Download the Safari 3 public beta

Safari to explore Windows

APPL has increased its presence as a developer on the Windows platform, releasing a Windows-compatible version of its Safari web browser. Released as a public beta, the final version of Safari 3 will run on both Windows and Mac OS X 10.5. Interestingly, it made this announcement at its own Worldwide Developers' Conference, before an audience of Mac OS X developers.

Safari will sport the same features regardless of what platform it appears on. Apple CEO Steve Jobs told Worldwide Developers

Conference attendees that the Windows version of Safari 3 has the same technology as the Leopard edition, including built-in Google and Yahoo search capabilities.

Apple decided to make Safari a cross-platform application to boost the web browser's market share. According to figures cited by Jobs, Safari currently captures about 5 percent of the browser market; Microsoft Explorer commands 78 percent of the market while Mozilla's Firefox has a 15-percent share.

Hopefully making Safari cross-platform will also inspire some web developers who have previously locked Safari users out in favour of Microsoft's Internet Explorer to rethink their positions.

Apple promises a speedy version of Safari for Windows. The company says that Safari performed an iBench HTML performance suite test twice as fast as Microsoft's Internet Explorer — 2.2 seconds to IE's 4.6 seconds. The Apple-built browser turned in similar performance on iBench's Javascript test, completing the suite in less than a second compared to IE's 2.4-second time.

Safari is the third Apple program to make the leap over to Windows; the company also produces Windows-compatible versions of its iTunes music application and QuickTime player. Its subsidiary, FileMaker, also produces FileMaker Pro for Windows — *Philip Michaels*

■ WWDC



Hot Links

www.ea.com
Electronic Arts

EA makes play for Mac gamers

ELECTRONIC Arts (EA), the video and computer game publisher behind some of today's most popular games, has announced its direct support for the Macintosh. The company will begin releasing Mac versions of some of its biggest games beginning in July.

Taking the keynote stage with Apple CEO Steve Jobs, EA co-founder and Chief Creative Officer Bing Gordon told attendees of the WWDC that EA would return to the Macintosh beginning in July with four of its most popular franchises: Command and Conquer 3 Tiberium Wars, Battlefield 2142, Need for Speed Carbon and Harry Potter and the Order of the Phoenix. In August, EA will ship Madden NFL 08 and Tiger Woods PGA Tour 08.

The plan is for EA to release the Macintosh versions of all of these games simultaneously with their PC and console counterparts, said EA spokesperson Tammy Schachter. "We want to capitalise on the marketing momentum for these games," said Schachter. That's a distinctly different approach than in the past, where EA has licensed out Macintosh versions of the games to Mac-specific publishers, like Aspyr Media.

Almost all of these games have some kind of proven history on the Macintosh: Command and Conquer made a recent appearance on the Mac via an Aspyr port, as have past versions of the Battlefield, Harry Potter, Madden and Tiger Woods franchises. Need for Speed Carbon is brand new to the Macintosh, however — it's the latest edition of the popular street racing game series, in which you and your crew must race in an all-out war for the city, winning territory one block at a time by testing your racing prowess in an increasingly challenging ladder of performance cars, muscle cars and exotics.

Bypassing PowerPC systems. While a Mac-centric publisher can efficiently code games for the Mac and take the burden of publishing and marketing on themselves, they usually lose that critical marketing momentum. Most often, months or a year or more will pass before the game is ready for Mac customers. By then, many consumers have lost interest or have purchased the game for another platform, such as a video game console.

In order to manage a simultaneous release, EA is working with TransGaming Technologies, developer of Cider, a technology which enables Windows games to run on Intel-based Macs. Cider has already been used to bring forth Macintosh conversions of games including Myst Online: Uru Live, Heroes of Might & Magic V, X3: Reunion and the forthcoming release of EVE Online, a massively multiplayer role play game set in outer space.

Cider uses an abstraction layer similar to other Mac OS X-to-Windows "virtualisation" products like CrossOver from Codeweavers or Parallels Desktop for Mac. But unlike Parallels, Cider doesn't require a separate Windows partition or "virtual machine" to be installed — the application looks and acts like a Mac app.

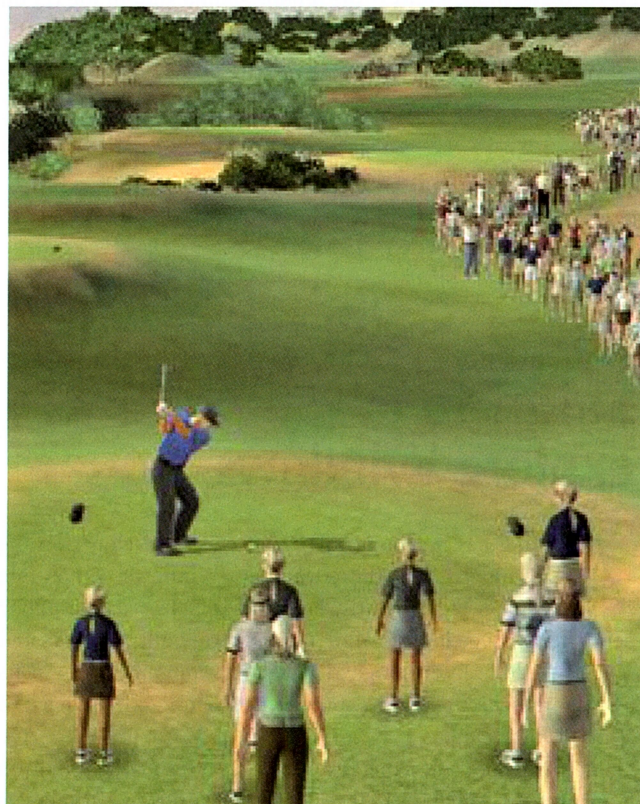
This is a very different approach than a native Mac game port, where the game's source code is rewritten to run natively on the Macintosh platform. That approach is much more time-consuming, but in this case means the difference between EA's new Mac game being able to work on PowerPC-based Macs or being limited to Intel-based Macs instead. The EA titles will run only on Intel-based Macs.

EA and Aspyr to continue working together.

Schachter said that the growing influence of the Macintosh market was key to EA's decision to bring its first games to Mac OS X. "Our own EA employees are very passionate about the Mac," she said, echoing comments made by Gordon during his keynote speech.

While these titles mark the first time EA has published its own games for Mac OS X, EA's hardly a stranger to the platform — the company has worked behind the scenes for years with Mac publisher Aspyr Media to bring its top games to the Macintosh. Much of Aspyr's A-list Mac game library can be traced back to licensing deals it's struck with EA.

Fortunately, it doesn't appear that this latest move is going to erode that relationship — at least not entirely. Schachter said that EA will continue its relationship with Aspyr Media going forward. EA and Aspyr will continue to partner together to bring forth Macintosh versions of The Sims games and add-ons, she said. — *Peter Cohen*



■ WWDC



Hot Links

www.idsoftware.com
Quake maker

Quake maker's new engine runs on Mac

ID Software co-founder and CTO John Carmack stepped onto the keynote stage of Apple's Worldwide Developer Conference with Apple CEO Steve Jobs to show off a Macintosh build of a new game engine – the engine's first public showing, anywhere. More Mac news would be forthcoming, Carmack promised.

Carmack is id Software's Chief Technology Officer and the programming mind that brought the world the game engines that have powered first person shooters since the inception of the original Quake and Doom series. Id CEO Todd Hollenshead revealed at an event in May that Carmack was working on a new engine, and said that it was being developed for an entirely new game franchise.

"I think that when we show it to people, once again they'll see, just like they saw when we first showed Doom 3, that John

Carmack still has a lot of magic left," Hollenshead said. Hollenshead noted that id Software hopes to use the new engine across a wide range of applications and different games.

The software is called "idTech 5," and Carmack's presentation at WWDC marks the first time that it's actually been unveiled publicly. In a statement posted to its web site, id says that idTech 5 "practically eliminates the texture memory constraints" placed on game designers and artists. With idTech 5 in hand, game makers will be able to create titles that contain vast outdoor landscapes that are completely unique, while creating indoor environments with higher levels of artistic detail than they've been able to create before.

In some ways, Carmack's presentation mirrors the last time he was on stage with Jobs – at the Macworld Expo Tokyo keynote in 2001. At that time, Carmack unveiled for the first time a development version of the game engine that was being used to create Doom III, which ultimately made it to the Macintosh, as well.

As with past id Software game engines, idTech 5 will be available for license to third-party developers who want to base their own games around the new technology. So idTech 5's presence on the Macintosh is an important first step in bringing those games to the Mac.

id will reveal some details at the E3 Media and Business Summit, which happens in July. Carmack also told WWDC attendees that more details are expected to emerge at QuakeCon, an annual gathering of id Software gaming enthusiasts that happens each year near Dallas, Texas. — Peter Cohen

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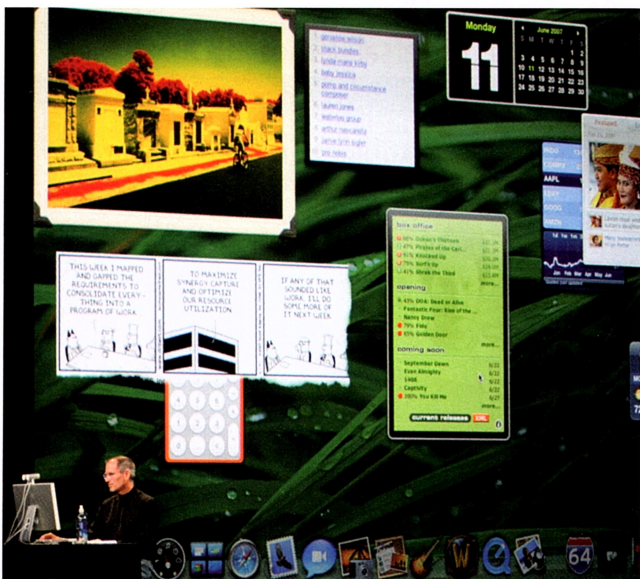
File system? What file system?

APPLE may have a jones for secrecy, but that doesn't mean it can keep its partners quiet. On stage in Washington D.C. the week before the WWDC, Sun Microsystems CEO Jonathan Schwartz revealed that his company's open-source ZFS file system will replace Apple's long-used HFS+ in Leopard, when the new operating system ships this October. "This week, you'll see that Apple is announcing at their Worldwide Developers Conference that ZFS has become the file system in Mac OS X," said Schwartz.

ZFS (Zettabyte File System), designed by Sun for its Solaris OS but licensed as open-source, is a 128-bit file storage system that features, among other things, "pooled storage," which means that users simply plug in additional drives to add space, without worrying about such traditional storage parameters as volumes or partitions.

"[ZFS] eliminates volume management, it has extremely high performance.... It permits the failure of disk drives," said Schwartz during a presentation focused on Sun's new blade servers.

Apple's operating system currently relies on HFS+ (Hierarchical File System Plus), a 1998 extension of 1985's HFS. ZFS was touted by many as a possible successor to HFS+ last year, immediately after Steve Jobs first showed off Time Machine, the new backup feature planned to debut in Leopard. In the intervening months, however, the ZFS-Time Machine connections were downplayed or dismissed by most observers.



Even after Schwartz talked up ZFS, bloggers seemed skeptical about the file system's place in Leopard. "I'll stick to my prediction that Apple, as with HFS+, will put ZFS on OS X Server first before bringing it out later for the great unwashed," said Robin Harris on his StorageMojo blog. Most objections centred around the short time between now and Leopard's October release, and the implications of such a major makeover.

Others at Sun, however, seemed to confirm that ZFS would be the default file system.

"Jonathan noted that Apple will announce this week that the ZFS file system from OpenSolaris will become Apple's new default file system," said Marc Hamilton, Sun's director of technology for global education and research, on his company blog. "So how does that help Sun? It is pretty simple, now every Apple developer will know ZFS and how to use it on our SunFire x4500 storage server and other Sun products."

A Sun spokeswoman would not confirm or deny that ZFS would be Mac OS X 10.5's default file system. "I can't tell you anything more than what Jonathan [Schwartz] said," she said.

In the end, mention of ZFS, or any change to the Mac's default file system, was notably absent from Jobs's keynote. — Gregg Keizer

■ USERS AND GROUPS

MUG events for July 2007

Mon 02

Gold Coast Macintosh User Group [QLD]

www.goldcoastmacusers.org.au

Sydney Apple Macintosh Users Groups [NSW]

homepage.mac.com/sydamug

Tue 03

MacTalk - Newcastle & The Hunter Macintosh User Group [NSW]

groups.yahoo.com/group/MacTalk

WAMUG [WA]

www.wamug.org.au

Wed 04

ClubMac [NSW]

www.clubmac.org.au

Coffs Harbour Mac User Group [NSW]

groups.yahoo.com/group/coffs_mac_users

Toowoomba Apple & Mac UG [QLD]

www.taamug.org.au

Thu 05

TASMUG [TAS]

groups.yahoo.com/group/tasmug/

Fri 06

SAAUC [SA]

www.saauc.org.au/meetings.html

Southern Highlands Computer Users' Group [NSW]

www.shcug.org.au

Sat 07

AUSOM Incorporated [VIC]

www.ausom.net.au/nextmeeting.html

Sun 08

Gold Coast Apple Users Group [QLD]

home.worldlink.com.au/appleserv/GCUsers.html

Mon 09

Macintosh Users Group Sunshine Coast [QLD]

www.mugsunco.org.au

Tue 10

ACTApple [ACT]

www.actapple.org.au/Pages/Meetings/Meetings.html

Macintosh Multimedia Group [VIC]

www.ausom.net.au/multimedia.html

www.imug.com.au

Wed 11

ClubMac [NSW]

www.clubmac.org.au

Retirees & Others [VIC]

www.ausom.net.au/retirees.html

SAAUC [SA]

www.saauc.org.au/meetings.html

Sun 15

Apple-Q [QLD]

www.apple-q.org.au

Mon 16

Byron Shire Macintosh Users Group [NSW]

www.ozshop.net/bsmug

Wed 18

Bellarine Macintosh User Group [VIC]

www.bellarine.org.au

Tue 24

Bendigo Education Apple Team [VIC]

www.cvmu.net

Tue 25

iMug [VIC]

www.imug.com.au

Thu 26

Central Victorian Macintosh Users [VIC]

www.cvmu.net

Sat 28

Geraldton Macintosh User Group [WA]

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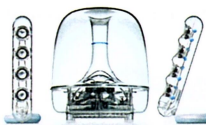
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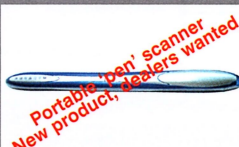
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Streamlining creativity

STEAMLINE is a management information tool aimed at creative companies and design studios. Utilising FileMaker Pro in the background, it can be supplied as a standalone product or a multi-user networked product. In most cases the provider, Particle Systems, customises it to fit the user, integrating existing databases and files regardless of format.

Version 9.0 has added a number of visual features, from a new user interface up. Windows and objects now auto-resize as required. Google Maps is integrated, there is online help and online training videos – plus an inbuilt upgrade engine for faster and more efficient upgrades.

But one particular feature that the company says has come from user feedback is the addition of interactive visual Gantt charts. Users can manipulate tasks and milestones in a calendar view. Another requested feature that has been added is multiple invoices per job for split and part billing.

There is a new time-sheet entry system including task group assignment for staff members and task and job-based scheduling. And if all of that isn't enough, it also runs under Windows Vista. (Doesn't that make you salivate?) Not only can the server be either Mac or Windows, but the entire system can be remotely accessed

by WAN or VPN, so working from multiple sites or even from home can be fully justified.

Particle Systems' MD Aaron Green explains that client feedback always drives features. "The largest request we've had is for Gantt charting, easier time sheets and resizable windows. Creative companies are our key audience so features are always aimed at them first and foremost."

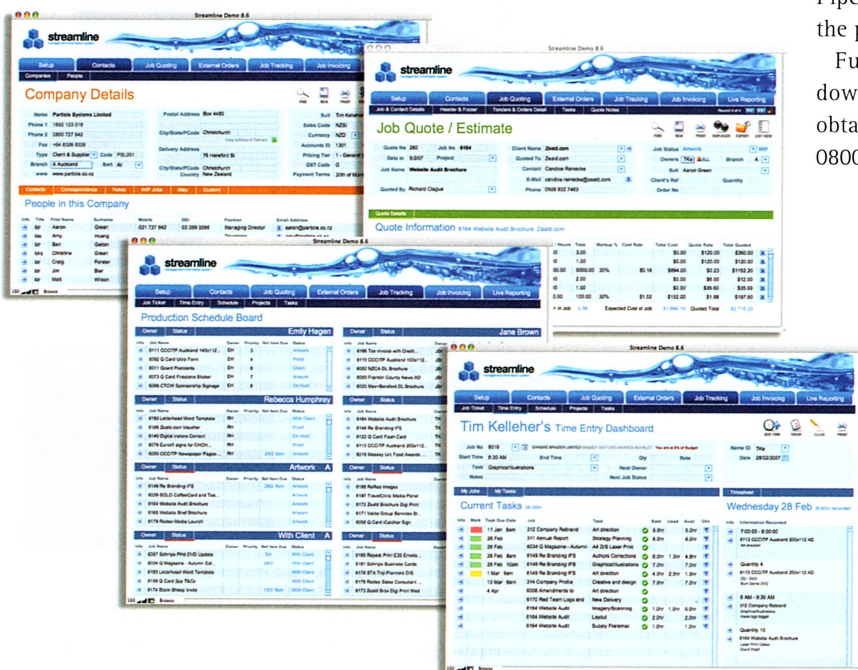
He added "We sell a lot of FileMaker in Australia and New Zealand – second only to the education market. We're a FileMaker Platinum Partner and we're in the process of releasing a joint marketing venture – the first ever done in this part of the world. It will convert users of old versions of FileMaker over to Streamline plus the current version of FileMaker in one easy step."

Head designer Tim Kelleher said "Now there's no excuse for a design-related business to be behind in paperwork or constantly losing important details and costs on projects – Streamline is the answer for any agency serious about their business and their client's workflow management."

Single-user pricing starts at \$A1650 plus GST, including FileMaker Pro.

There is also an optional maintenance and VIP program called Pipeline, which costs approximately 30 percent of the product price per annum.

Full details, pricing, seminar bookings and a downloadable demo version of Streamline can be obtained from Particle systems on 1800 103 018 (or 0800 727 842 if you're in New Zealand). — Paul Zucker



You Gantt get more visual. Streamline 9.0 sports a new interface.

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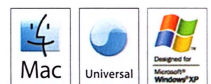
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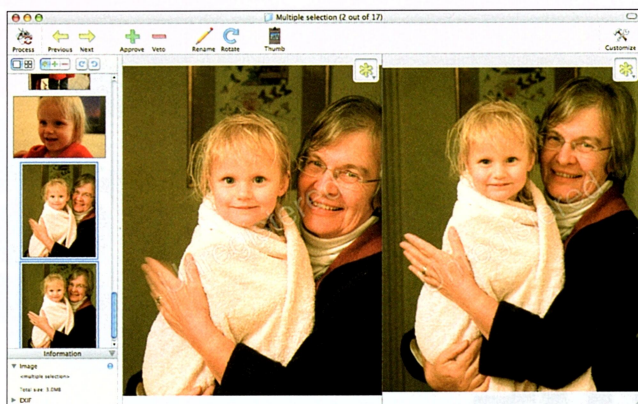
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PhotoReviewer 2.1 \$US15 Shareware X (10.4) Intel/PPC

iPhoto is a great repository for digital photos, but it falls down in one area: giving you useful tools to cull the photos from your rolls that aren't so good. This app helps you compare photos and toss the bad ones easily.

DocumentWallet 1.0.7 \$US29.95 Shareware X (10.4) Intel/PPC

Combine this app with a fast sheet-fed scanner like the Fujitsu ScanSnap and you can turn a filing cabinet full of invoices, receipts, warranty cards, manuals and so on into neatly organised PDFs on your hard drive. Once a doc is scanned, DocumentWallet prompts you to enter tags and categories so you can easily find the doc later. Has smart folders like Mail so you can view all Telstra bills from 2005, for example (shudder).

Moody 0.1 Freeware X (10.4) Intel/PPC

Tag your songs by the "mood" they fit as you listen to them in iTunes. Then, once you've tagged enough songs, you can listen by "mood" later. Easier than iTunes's inbuilt tagging because as you're listening there's a one-click tag selector available at all times.

Nocturne 1.0.4 Freeware X (10.4) Intel/PPC

Use your laptop in bed without waking up your partner with the "night vision" mode this tool enables.

Pixer 1.7.1 Freeware X (10.4) Intel/PPC

Left your digital camera in max-res mode by mistake and got huge digital photo files? This app can resize all popular photo formats in a batch job (also useful for rescaling graphics for upload to web sites).

Say Cheese 2.3 Freeware X (10.4) Intel/PPC

This Dashboard widget is like an RSS reader for comics. All you have to do is select the comic you want to read and the date of publication and KABLOOEY, Wolverine'll be on your screen.

TabStop 1.1.8 Freeware X(10.4) Intel/PPC

Get a warning if you're about to quit Safari and have multiple tabs open. (Why did the damn keyboard shortcut designers put "W" next to "Q"?)

TubeTV 0.7 Donationware X (10.4) Intel/PPC

Converts videos on YouTube and Google Video into a format that's playable with the Apple TV. Requires installation of Perian (below).

Perian 0.5 Freeware X (10.4) Intel/PPC

Allows QuickTime to play many more formats than it normally can, such as Divx, Xvid, and now Flash Video files.

HiddenFiles 1.0 Freeware X (10.4) Intel/PPC

A simple Dashboard widget that toggles the Finder to show hidden files on/off. There's no easy way provided by Apple to do this.

AirPrintFix 1.0 Freeware X (10.4) Intel/PPC

Had problems with AirPort Express wireless printing? This tool might fix it — it prevents your Mac sending data wirelessly faster than the printer can handle it.

AutoRate 1.2.1 Freeware X (10.4) Intel/PPC

Automatically rates songs in your iTunes library based on how many times you play or skip them.

Scalp 0.3 Freeware X (10.4) Intel/PPC

Publish your iCal calendars to a standard FTP server such as your ISP's free web space for others to share.

Futter 0.4 Freeware X (10.4) Intel/PPC

Very clean and simple RSS reader, with a very, very strange description: "Futter is the retarded sister of the open source RSS reader Vienna..." Points for inventive marketing there.

Play 0.1.2 Freeware X (10.4) Intel/PPC

This somewhat iTunes-like music library and playback app can play many music file formats beyond the normal MP3 and AAC, including Ogg Vorbis, Musepack, Monkey's Audio, FLAC and others. Can't sync them to your iPod though.

PongClock 0.3 Freeware X (10.4) Intel/PPC

A Dashboard widget that plays pong with itself. Not as useless as it sounds: look closely and you'll notice the score always shows the current time.



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All the net's a stage

"HELLO! MY NAME IS NIK AND I LOVE THE INTERNET!!!!" Thus spake the home page of Omnidrive founder Nik Cubrilovic back in 1996. What's intriguing about the entrepreneur's teenage web presence — apart from the interesting style, of course — is the enthusiasm and directness of the message.

Today, that early Google page links to www.nik.com.au, where Cubrilovic whips up a buzz for his Wollongong-based global company and its storage solution. At the time of its founding, in 2004, he was just 24.

I spoke to Omnidrive's brand new CTO Phil Morle, who said the Omnidrive service was launched in beta in November but has already won "tens of thousands" of active Mac users. "We're not announcing actual numbers at this stage," says Morle. "[But] we have issued over 1200 API keys for developers to build new products using the Omnidrive Storage API."

Cubrilovic's original idea was to create an application that would make it really easy to work anywhere, any time, by harnessing the world wide web, Morle says. It's a kind of Web 2.0 approach to storage, with plenty of user input and accessibility. "It all started with Nik on his own developing the idea and it has slowly grown to include a small team in India and operation in the US. Now, we're just about to begin some rapid expansion," he said.

Omnidrive is based in the US state of California but maintains development offices in Wollongong and the South Indian city of Trivandrum. Morle and Cubrilovic, along with admin, are based in Wollongong. Operations manager Jagadeesh "Jugs" VN heads the talented five-

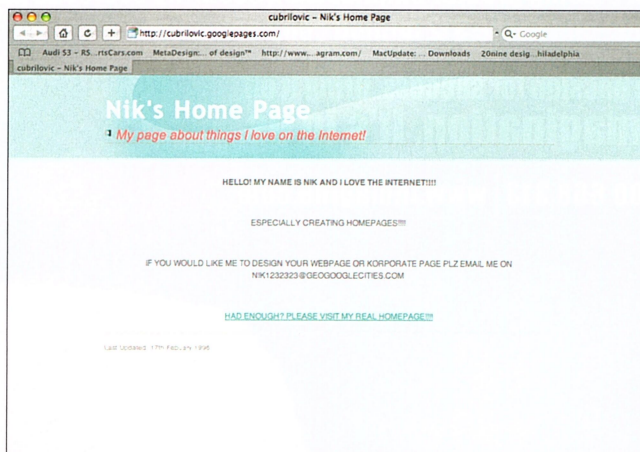


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Nik Cubrilovic's own blog

person code-cutting and development team in India. "Like with many Australian companies, in order to find the investment and right general environment to launch, we had to go across the sea to California — really, right since the very beginning," said Morle.

Omnidrive is, in a nutshell, a kind of online storage that can be accessed anywhere, working with other apps and services whether you use a Mac or Windows client. Soon, it will work via your mobile device too — edit, share or publish from anywhere with a web browser. And there's no software to install: Omnidrive has integrated Zoho's 11 different web applications, offering full compatibility with Microsoft Office's Word, Excel, PowerPoint and the like. The final aim will be a



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- Exceptional noise isolation

"full desktop experience on the web", according to Omnidrive's web site. That means having full desktop speed, too — not having to wait forever while files upload or download online.

Any registered user can also use Omnidrive — an open web storage platform — APIs and developer support to build new apps that integrate with Omnidrive storage, although the company does charge a licensing fee if you want to create a new commercial application.

Morle joined the startup in April, hot from Sharman Networks, owner of peer-to-peer (P2P) music file-sharing service Kazaa. He'd been filling a similar CTO role there since 2001, weathering some exciting times as legal challenges to digital media copyright — spurred by the new file-sharing technologies — erupted worldwide. "It was a really important part of my life. I learnt a lot about how the world works," Morle said. "It really put us in the space of all the big issues."

Morle, now 39, says he left Sharman Networks because he had been looking around for another startup to get into. Then he met Cubrilovic and thought his idea sounded pretty interesting. It had been five years; Morle felt ready to move on.

Omnidrive's mission, partly, is to understand what users want and how to work with users when creating an application — instead of just developing software and pushing it on the hapless consumer.

The best possible result, Morle feels, would be a service that made sharing files so easy that people forget about the service itself because they don't have to think about what they are doing. "Web 2.0 ... is about providing ordinary people with wonderful tools to do great things," Morle said. "With Web 2.0, users are now part of the equation."

He points out that early Web 2.0 efforts like MySpace are only harbingers of what is to come. And, in fact, even the much-hyped MySpace has obviously "appalling" architecture, he concedes. None of that alters the basic truth that some really interesting creations — and business opportunities — can and will come from Web 2.0, especially when we can start doing it all by mobile phone.

Dramatic geekery. Morle is fascinated by the combination of technology of entertainment with online creativity — for business and pleasure. He has worn several other hats — including director of inde-

pendent filmmaker Flickbook Pictures as well as board member and former artistic director of the acclaimed London-based KAOS Theatre.


KAOS Theatre, based just around the corner from Trafalgar Square in central London, uses á cappella, theatre, narrative and multimedia on the stage to reinterpret dark tragedies like Shakespeare's *Titus Andronicus* and *Richard III* through to new theatre exploring such things as the horror and politics of the Balkan wars. It has also produced performances in Australia.

UK-born Morle has taken this interest even further: teaching at Murdoch and Edith Cowan Universities, where he studied performative applications of electronic communications and information technology — such as the idea of a "cyber-stage" where ICT could be used in a sophisticated way to enhance theatrical performance.

Cubrilovic, a former telecommunications student, previously founded an open-source consultancy and project management firm called Solutionstap and worked in Europe and South Africa in various IT-related roles — some of which were programming- or security-focused. His own words are regularly available on his own blog (see "Hot links") and TechCrunch.

Most of the time Morle and Cubrilovic are both working flat out on Omnidrive, in different time zones and locations. And a deadline is approaching — full launch is expected around the end of this year. "It's been pretty much 24/7: it's just in that absurd start-up growth phase," Morle said.

They're thinking in terms of being able to handle one million sign-ons per hour. Trying the beta is free, while revenue may come from business partners such as advertisers and commercial developers. Yet Omnidrive was built on a few angel investors and standard financial arrangements — not a venture capitalist in sight. "We're without a single dollar of venture capital and no massive debt," Morle said. "So much of it was developed by Nik on his own and then further developed by the Indian team, which wasn't as expensive as Australian or US development."

All people can be players In Omnidrive's vision for Web 2.0 and beyond. 

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Rick's blog on importing images

www.automator.us/aperture

Automator actions for Aperture

The new DIGITAL DARKROOM

Aperture and Lightroom both promise to help you take control of your photo collection. So which is right for you?

WHEN Apple introduced Aperture in late 2005, the program was a revelation. By beefing up the simplicity of iPhoto with intelligent image-management and photo-editing features, Apple jump-started a whole new product category for professional photographers. The result was a workflow tool carefully tuned for use with the ever-increasing number of digital SLRs and the Raw files they create.

Adobe quickly followed up with its own photo workflow program, Photoshop Lightroom, letting it simmer in a year-long public beta before releasing the finished version in February. Now that both programs are available, the question on many minds is "Which application reigns supreme?"

The answer isn't clear-cut. While both Aperture and Lightroom perform the role of

image manager and photo editor admirably, each program has plenty of unique features that set it apart. To determine which program is best for you, you'll need to assess your work style and then choose the one whose features best support that process. I'll lead you through the most significant differences and help you decide which will benefit you most.

The Details

APERTURE 1.5.2

Price: \$449

Company: **Apple Inc.**Hot link: www.apple.com/au/aperture

PHOTOSHOP LIGHTROOM 1.0

Price: \$495

Company: **Adobe Systems**Hot links: www.adobe.com.au





Built for photographers. In many ways, Aperture and Lightroom represent a new breed of photography software. Designed for the serious digital photographer who takes hundreds, if not thousands, of pictures, the programs focus on streamlining the entire photo workflow – from importing and sorting images, to editing and refining your best shots for print, the web, or any other medium you choose.

The programs also offer photographers a number of other benefits.

Back to basics. The vast majority of digital photos require just a small portion of Photoshop's broad editing capabilities: adjusting tones, correcting colour, cropping and straightening, applying sharpening or noise reduction, and greyscale conversion. Aperture and Lightroom bring these essential tools front and centre while removing the distraction and complexity of less critical features. However, they're also flexible enough to allow you to integrate Adobe Photoshop when necessary (see the sidebar "Finding Photoshop's place").

Equal treatment. Aperture and Lightroom make working with your camera's Raw format as easy as working with JPEG and TIFF files. In fact, they convert Raw files on-the-fly, so there's no extra step.

Freedom to experiment. Perhaps best of all, the programs are non-destructive; they don't actually modify your original image. Instead, they save your changes – whether those include a crop, a greyscale conversion, or a colour change – in the application's Library file, essentially a database. Then they instantly replay those adjustments when you view or work with the image. So you can always reverse your changes, no matter how far into the editing process you are.

This approach also saves disk space, since you can create multiple versions of your images without duplicating the original file. Instead, the program simply duplicates the list of edits associated with the file. As a result, you can have multiple edit lists for any image, any one of which you can apply to the original image.

Freedom versus structure. Although Aperture and Lightroom both attack the same problem, they aren't clones. In fact, they differ in some fundamental ways. The most significant difference is in the way each program approaches workflow.

Apple clearly believes that inspiration can strike at any point in the process, and Aperture refuses to get in your way. Its process is seamless. If you want to remove dust spots while ranking images, you can.

Adobe, on the other hand, takes a structured approach to working with files. Lightroom has five modules – Library, Develop, Print, Slideshow, and Web – each of which plays a specific role in the workflow process. When you're in a module, you have access only to the tools and operations deemed rele-

vant to that part of the process. Although moving between modules is easy, the experience can be frustrating – especially since some of the limitations on what you can and can't do in each module seem arbitrary. Having to stop and switch to another module (sometimes even a different view within a module) can pull you out of what you were working on.

Lightroom's modal structure will seem most comfortable to photographers who prefer to accomplish one task before starting another. If, like me, you prefer to jump around, you'll likely find Aperture's free-form approach more intuitive and less constricting.

Organising your images. Getting a handle on your photos starts with getting them into your library and then culling them into a manageable group of your best shots. As you might expect from the company that designed Mac OS X and the iLife suite, Aperture excels at letting you organise your photos. Its project-based structure is flexible and robust – and, when combined with smart albums, offers some very real advantages over Lightroom's file-management system (see the sidebar "Projects versus collections"). However, Lightroom also has plenty to offer here, particularly if you already have a large collection of edited Raw files.

Importing files. Both programs use a Library file to store all the metadata, edits, and related details about your images, but you can choose where you want to store your photos (you can let the programs manage your files, create your own file structure, and even place images on an external drive). If you let Aperture manage your files, you'll get the added benefit of automatic backups when you enable the Vault feature (see the sidebar "Back it up").

You can set up either program to launch when you connect your camera or storage card. Lightroom can go a step further and keep watch over a folder on your Mac, automatically importing images you place inside it. That's helpful if you work on multiple computers and have a central photo library, or if you're scanning photos from film.

If you've been using Adobe's Bridge and Camera Raw programs to edit your Raw files, and you want to import both the original file and its associated edits, Lightroom is your only option (Aperture will import only the original image). Even then, you'll need to make sure you've turned on the correct settings to make the transition (for guidance, go to my blog – see "Hot links").

Taking a closer look. Both programs offer a rich environment for viewing and evaluating images, including multiple zoom levels and full-screen modes that let you see images unencumbered by other panels. Aperture also offers a loupe that magnifies – up to 400 percent – a small portion of the image (you can set it to either move with your cursor or stay in a fixed location). This can be extremely helpful when you're looking at a group of images and want to focus on a specific detail without having to zoom in and pan around; it was definitely one of the tools I missed most when I was working in Lightroom.

If you have multiple displays, only Aperture will let you take advantage of them for viewing and editing photos – for example, you can designate one screen solely for palettes and windows. And

if you prefer to work in a free-form environment, Aperture is happy to oblige there as well. Its Light Table mode lets you resize and rearrange images. You can then save light-table arrangements as part of a project. Some photographers find this feature immensely useful, while others (myself included) rarely use it.

Applying ratings. Aperture has a five-star system for rating images, plus an option to mark photos as rejected; Lightroom offers five-star ratings, pick and reject flags, and a five-colour labelling system. Lightroom's flags are particularly useful when you're first sorting through large sets of images. Although I used the colour labels on occasion, I did so largely to work around some of the limitations in Lightroom's Collections feature; it wasn't necessarily a feature I missed in Aperture.

Finding needles in haystacks. Both Aperture and Lightroom make it easy to rename your files and to apply keywords and other information — all of which can be invaluable as your library of images grows into the thousands.

The programs also offer a variety of ways to filter your library quickly. For example, you can find images based on keywords, ranking, and other text you've associated with them. Lightroom's search box lets you find photos based on two criteria (text and date), while its Keyword and Metadata browser panels let you refine your results with more-extensive criteria — the camera you shot with, for example, or the keyword Flowers. Unfortunately, you can't filter by keywords and metadata at the same time.

I found Aperture's search feature much more helpful, especially as my library grew. It lets you search based on multiple criteria, and it can create albums and galleries from your search results so you don't have to perform the same searches again.

Sometimes you simply need a new way of looking at your library to find what you need. Aperture helps here, too. Its List view works very much like the List view in iTunes; you can show or hide data columns and sort on a column by clicking on its title.

Projects versus Collections

The most significant difference between Aperture and Lightroom is the underlying structure they use to store images in your image library (not to be confused with your Library file, where the programs store edits and other changes).

Projects. Aperture stores photos in a hierarchical, project-based system. Every photo must reside in a project (when you import photos, you can choose to place them in an existing project or create a new project). Each project can have multiple albums, light tables, web galleries, and web journals associated with it — letting you create nearly endless combinations. You can also share photos across multiple projects.

If the Projects panel becomes a bit cluttered, you can impose more structure by grouping projects or albums into folders. This is particularly handy when you have multiple projects associated with a client.

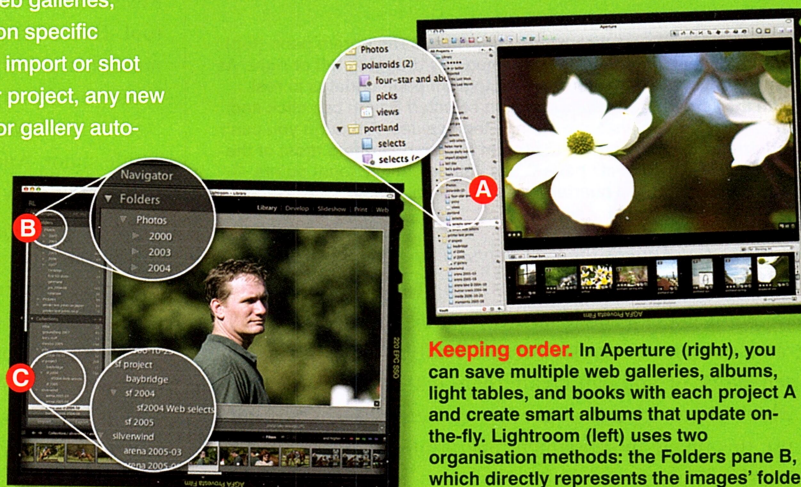
Aperture's project system becomes even more useful when you combine it with smart albums and smart web galleries, which let you build dynamic groupings based on specific criteria — such as rating, keywords, EXIF data, import or shot date, and so on. When you add images to your project, any new photos that meet the criteria of a smart album or gallery automatically get added. Likewise, Aperture will remove an image from the group if its metadata changes and it no longer meets those criteria.

Aperture's project structure is powerful, intuitive, and flexible. You'll find it particularly appealing if you tend to group your work into discrete categories and want your image library to reflect that.

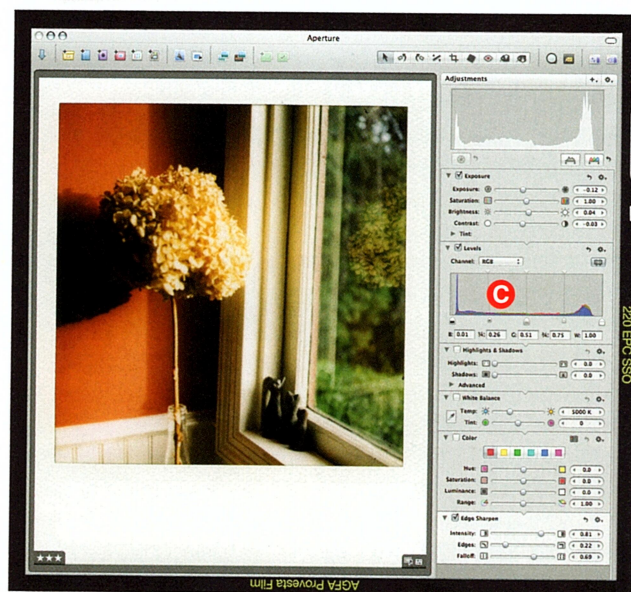
Collections. Lightroom's management features are much simpler. The Library pane lets you see all of your images, while

the Folders pane offers a visual representation of how the images are organised on your hard drive. To create custom groupings similar to Aperture's projects and albums, you'll use the Collections pane. As with Aperture, an image can appear in multiple collections. Lightroom's Quick Collection feature helps you round up photos for a collection (press the B key to mark an image as part of a Quick Collection).

Unfortunately, some of the things you can do when looking at your entire library — creating and manipulating stacks, for example — aren't possible when you're looking at a collection. And although you can create sub-collections — to group together images you'll use in a web gallery, for example — you have to create and update these groupings manually; Lightroom doesn't provide the automated functionality of smart albums and galleries. You also can't save web or slide-show settings with a collection, as you can do in Aperture.



Keeping order. In Aperture (right), you can save multiple web galleries, albums, light tables, and books with each project A and create smart albums that update on-the-fly. Lightroom (left) uses two organisation methods: the Folders pane B, which directly represents the images' folder structure; and Collections C, which are user-created groupings.



Editing tools. When you click inside Lightroom's Histogram pane (top) A, you can directly edit tones within an image by dragging left or right. As you change the tonal parameters, the Histogram pane updates in real time. With the Targeted Adjustment option selected B, you can click and drag on tones within an image to change their values. Although you can't click and drag within Aperture's histogram (bottom), it offers most of the same capabilities. The Levels pane C lets you adjust five tonal points — black, grey, white, and two quarter tones — in your image.

Stacking images. One of the best ways to keep your library under control — especially if you shoot in burst mode — is to group similar photos under a single image, creating a virtual stack. Both programs can create stacks automatically based on the time between shots, or you can create them manually. You can also pick which photo appears at the top of the stack. The programs then use this image in subsequent operations, such as editing or creating slide shows.

In general, I found Aperture's stacking abilities much more robust and flexible than Lightroom's. For example, the program

lets you designate different images in a stack as the pick in different albums — so you can, say, use one image for printing and another for a web gallery. Lightroom, on the other hand, places some frustrating limitations on where you can stack images. For example, you can't create stacks when you're looking at images in a collection or when you're filtering by keyword — two situations when I most want the convenience of stacks.

Making adjustments. When it gets down to editing your images, both Lightroom and Aperture provide an impressive set of tools. In general, Lightroom's interface for working with those tools is better thought out and more conducive to experimentation than Aperture's. That doesn't mean you can't achieve the same results with Aperture, but you'll have to work a little harder to get there.

Perfecting the shot. With either program, you can easily adjust exposure, white balance, and saturation, and perform other essential editing tasks. You'll access these tools from panes on the right side of the screen (see the screenshot "Editing tools"). Aperture also gives you the option of opening your editing tools in translucent floating windows called heads-up displays (HUDs), so you can eliminate the panes and maximise your image-viewing real estate.

Newcomers to digital photography will likely find Lightroom's editing features more user friendly. Although Aperture's PDF manuals provide lots of detail about using the program's editing tools, looking at these tools for the first time on screen can be intimidating.

A unique feature in Lightroom is the Targeted Adjustment tool, which lets you click and drag within an image to adjust specific tones. You can use it with five types of adjustments — tone curve, hue, saturation, lightness, and greyscale. For example, to change the saturation of specific colours in a photo, you would select the Saturation panel's Target tool and then click on an area that has the colour you want to change. Click and drag upward to see the saturation of those colours increase; drag downward to decrease their saturation. It's remarkably intuitive.

When it comes to eliminating small imperfections, Lightroom's Remove Spots tool is easier to use than Aperture's Spot And Patch tool. However, you won't want to use either of them for much more than a few spots. For more extensive or complicated problems, you'll probably need to move to Photoshop.

Saving time. When you're dealing with dozens of photos from a single shoot, Aperture and Lightroom can help you save time by letting you copy adjustments from one image and apply them to others. Both programs let you choose which adjustments to copy; for example, you could choose to copy a photo's crop and exposure compensation, but not its saturation change. Although both programs accomplish the same results, I much preferred Lightroom's approach, which mimics the Mac's Copy and Paste commands, to Aperture's Lift And Stamp tool, which can be confusing and isn't as flexible.

If you regularly make the same edits across multiple photo shoots, Lightroom and Aperture can save you some time here as well, by saving your adjustments as presets. Aperture saves separate presets for each type of adjustment — for example, one for

exposure and another for colour balance — while Lightroom can combine multiple adjustments into a single preset. However, if you create a lot of presets, you may find Lightroom's approach unwieldy; the program saves all presets in a single panel. In the long run, I found Aperture's per-adjustment approach cleaner and more practical.

Exploring your options. Because Aperture and Lightroom store edits separately from an image, creating multiple versions of an image is easy.

Lightroom also offers History and Snapshot features that work together to let you create multiple views of the same image. The History tool lets you move backward through a sequential list of your edits so you can return to an earlier part of the process, while the Snapshot feature lets you save a sequence of edits so you can return to the results, even if you've already moved back in the image's history and taken a different path. While these features are a nice addition, they can also be confusing, and it's easy to get lost in a series of changes. I found that creating a virtual copy of a photo was a much more intuitive way to work.



Compensating for hardware. Lightroom also has a few camera- and lens-correction features you won't find in Aperture. The Chromatic Aberration panel, for example, lets you fix the colour fringing created by some lens and camera combinations, while the Lens Vignetting panel can lighten the corners of a photo that was shot with a lens exhibiting those defects. You can also apply custom colour-calibration parameters to all the Raw images taken with a specific camera under certain lighting conditions, a feature borrowed from Adobe's Camera Raw. Some users — studio photographers, for example — will find this feature useful; most people will never touch it.

Publishing your photos. You probably don't just want to look at the photos in your library; you want to be able to print them, create slide shows for clients and friends, build web pages, and more. You also need the ability to get your edited images out of the program and onto CDs or DVDs, into e-mail messages, and uploaded to online photo services. Aperture has a bit more range and flexibility in this sense than Lightroom, but both programs cover the basics fairly evenly.

Finding Photoshop's place.

Adobe and Apple have both been careful to state that Lightroom and Aperture aren't intended to be Photoshop killers. But do you really need to have both Photoshop and one of these programs? The answer depends on the type of work you plan on doing.

If I have Aperture or Lightroom, Do I need Photoshop?

Despite all the editing features in Aperture and Lightroom, there may be times when they aren't enough. Here are a few reasons to keep Photoshop or another pixel-based editor close at hand:

Selection-based editing. The biggest reason to use Photoshop or another external editor is for the ability to create selections and apply pixel-based edits only to those areas. Lightroom or Aperture can't do that; when you edit an image's tones, you are adjusting all of the similar tones in an image.

Sophisticated retouching. Aperture and Lightroom can remove spots, but their tools are designed for occasional work; if you do heavy-duty retouching, you'll need Photoshop's Healing Brushes and Clone and Pattern Stamps to get the job done right.

Layering and compositing. I've been scanning Polaroids and building collages from my images,

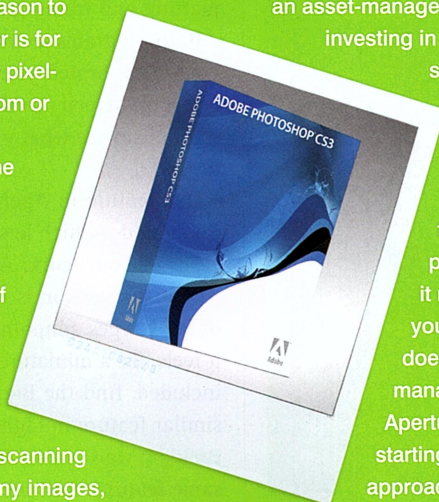
and Photoshop's layering features are absolutely necessary for that type of work. Additionally, Photoshop's layering options and modes are still your best option for fixing truly problematic images.

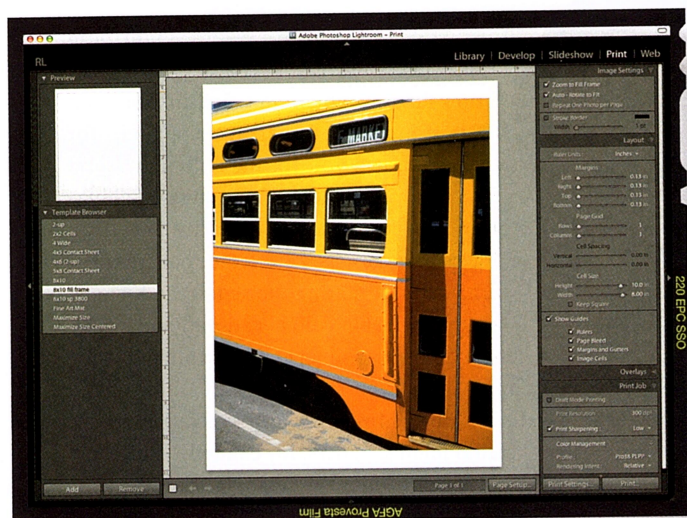
Filters. Since neither Aperture nor Lightroom currently supports external plug-ins and filters, Photoshop is your only way to access these tools.

If I have Photoshop, Do I need Aperture or Lightroom? For some long-time Photoshop users, especially those who already have well-established workflows with Adobe Bridge or an asset-management program, it might not be worth investing in Aperture or Lightroom. After all, if you have a

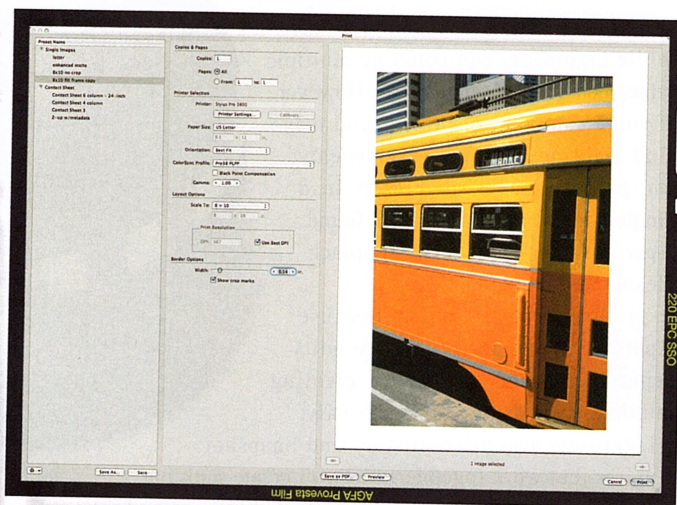
system that works, adding a new tool isn't necessarily going to make things more efficient for you.

Bridge 2, part of Adobe's Creative Suite 3 package, includes some important new features, such as stacks, and some general performance enhancements, all of which make it more appealing and usable — especially if you regularly do extensive editing. However, it doesn't approach the tight integration of asset management, image editing, and exporting that Aperture and Lightroom offer. For most people starting fresh, Aperture's and Lightroom's workflow approaches will make more sense.





The printed page. Lightroom's Print module (left) is extremely flexible. You have extensive control over the placement of your images on the page and which metadata you wish to include. Aperture's Print dialog box (right) lacks Lightroom's style but is nearly as flexible. And only Aperture supports on-screen proofing.



Creating slide shows. Both Lightroom and Aperture let you build slide shows of your work. Lightroom's Slideshow module offers a nice variety of options — you can add backgrounds, display EXIF and custom text, include borders or shadows, and even add music from your iTunes library. Unfortunately, you can export slide shows only as PDF files; it would be nice to have an option for either QuickTime or Flash output.

Back it up. Even if you are letting Aperture or Lightroom manage your image library, you still need to maintain backups of your images — both the originals and the associated Library file.

The Library file. You can set Lightroom to back up its Library file automatically by turning on an option in the program's preferences. Aperture's Vault backup feature is similar, but it doesn't kick in automatically. You can keep multiple vaults on different hard drives — good for creating duplicate backups — but you have to create them and remember to update them on your own.

Photos. If you have chosen to let Aperture store your photos in its Library file — which is the default behaviour — the program will back up your originals as part of any vaults you set up. If you have chosen to manage your files yourself, you will need to remember to back up the files.

Lightroom won't automatically back up your image files. However, when you import images from your camera's storage card, Lightroom gives you the option of creating copies in an alternative location. Although Aperture won't do this out of the box, you can replicate this behaviour with the help of Automator actions (see "Hot links" for a complete list of Automator actions for Aperture).

Although Aperture's slide-show features lack the depth of Lightroom's, they're fine for most purposes. You can choose from a group of presets or create your own and add music; but the only EXIF data Aperture will display are badges indicating the edits you've made. Aperture makes up for some of these limitations by offering tight integration with the latest versions of Apple's iMovie HD and iDVD programs (part of the iLife '06 suite); your Aperture library and projects automatically show up in both programs, so you can take advantage of movie-editing and DVD-creation tools to create stunning slide shows that you can export to multiple formats.

Making prints. Although first-time users will find Lightroom's Print module much prettier and seemingly more expansive than Aperture's Print dialog box, you can accomplish many of the same tasks in either program (see the screenshot "The printed page"). Both let you create customised layouts that you can save and reuse, build contact sheets that place multiple images on a page, print single images at specific sizes, and automatically resize and reorient photos to best fit a particular page size. However, only Lightroom can place an image anywhere on a page — helpful when you're reusing paper or printing an image for matting and framing.

Both programs let you specify colour profiles when printing. If you've calibrated your system, it's worth noting that Aperture offers on-screen proofing (available throughout the application), so you can see what your image will look like on different types of media.

One feature in Aperture that really stands out, though, is the Book mode, which lets you design and publish impressive showcases of your work. Although similar to iPhoto's book feature, Aperture's version is much more extensive. With its wide range of book types, pinpoint placement of text and images, and more, it feels like a miniature page-layout program. Many users, myself included, find the Book mode invaluable, and the absence of a similar feature in Lightroom is a definite disadvantage.

Building web pages. Lightroom and Aperture offer many of the same features for building web galleries from your photos. They each offer nicely designed templates, which you can adjust in a



Web galleries. Lightroom lets you create galleries using either Flash- or HTML-based templates. Aperture doesn't have Flash templates, but it offers two types of HTML templates: Galleries, album-based collections of images, and Journals, which are similar to weblogs.

variety of ways, including choosing the image data to present, adjusting image size, adding titles and copyright information, and altering background colours and borders (see the screenshot "Web galleries"). However, you can't create your own templates or add your own branding to the canned templates in either program. For that, you'll have to export the photos into your existing web workflow. Lightroom can create either HTML- or Flash-based galleries, while Aperture is limited to HTML.

Despite their similar features, each program offers a vastly different experience in using those features on a day-to-day basis. Aperture's project-based structure really shines here, especially if you create a lot of web output. Every Aperture project can have multiple web galleries (or more blog-like web journals), each with a unique identity. And returning to a web project to add new photos or alter settings is quick and easy.

Making updates and managing multiple web projects in Lightroom is a bit more challenging. While it's easy to create a

nice-looking web gallery from a selection of images, you'll have to go through some gymnastics to add images to that gallery down the line. Whereas Aperture lets you save a web-specific album as part of a project, with its own settings, Lightroom doesn't save any web-specific information with its collections or sub-collections. As a result, doing something as simple as adding a pair of images to a gallery you created two weeks ago can turn into a trial: you'll have to find the collection of images you used, hope that your web settings remained the same (and use presets to change them back if they haven't), and rebuild the gallery.

In Aperture, it's as easy as dragging the two images into that project's web gallery. In the end, while I liked Lightroom's Flash templates, I found myself missing almost everything else about Aperture's web features when I was working in Lightroom.

Exporting images. If you need to get your images out of your library to use with other applications or services, both Aperture and Lightroom can do the job. You can export images in any of the supported formats and at various sizes. You can also save your export settings as presets. Aperture goes a bit further: it has an export plug-in architecture that works with a number of commercial and free services, letting you easily upload your images to stock photo agencies, commercial printing services, and even photo-sharing sites such as Flickr.

Which is right for you? Aperture and Lightroom are both well-designed applications. Aperture will appeal most to photographers who largely compose in-camera and want an application that will make quick work of culling images. The program offers better options for importing and storing your photos, and its project structure is better tuned than Lightroom's collections- and folder-based approach. While the simplicity and power of Lightroom's Develop module may seem like a big deal, in reality I was able to get the images I wanted from both programs. When you factor in Aperture's excellent Web and Book modes and integration with Apple's iLife suite, it's clear that this is the more mature product. It may take you longer to feel comfortable in Aperture, but once you are, you'll be happy with the breadth of its features.

That said, Lightroom is no slouch. For a version-1.0 program, it offers an impressive collection of features. Despite a few rough edges, Lightroom gives you much of the same functionality as Aperture, and has an excellent image-editing engine with an intuitive and effective set of tools. If you already have a structured workflow, and pixel editing is your primary concern,





Let them eat cake

"PHONESTRA, a great Australian company, has for the last 500 years been delivering total customer satisfaction to Australians, who have willingly paid for the great value services Phonestra provides. Now, out of pure spite and for no other reason, the competition regulator is blocking Phonestra from installing a new broadband network."

Suddenly, Antoinette the Phonestra spin-doctor woke up with a start, sucking in the small river of drool running down her chin and dripping onto her blouse. The lights in the building were off and someone was knocking loudly on her office door.

"Come quickly, ma'm," the security guard's people said to her people, who spoke to the Phonestra legal and regulatory department, who in turn organised a courier to take it next door and hand it to her in an intra-office memo. "The customers are outside and they've already breached the outer wall of corporate security."

Antoinette leapt up, remembering to pick up her most precious possession, her Phonestra® Yo G™ smartphone with Paytel™ with 12 channels of live television to watch when getting her nails done.

"What do they want?" she asked.

"They're shouting that they want Phonestra to stop coming up with ludicrous reasons why it can't possibly build a better broadband network unless it is handed back a 1980s monopoly," the guard whispered nervously, afraid of upsetting the boss.

"Well, if there is no broadband, let them use gigabit ethernet," Antoinette said petulantly, waving impatiently at the port in the wall of her office. If the peasants didn't like what Phonestra was offering, they could build their own blasted network.

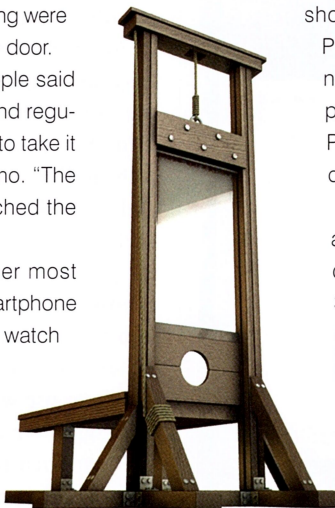
The trouble was that that's exactly what they were doing. A renegade group of competing telcos led by Phonestra's biggest competitor, Optibus, was promising they'd be able to build a fibre network and offer it to other ISPs at an estimated 50 percent of the cost Phonestra was proposing.

However they had the temerity to ask for access to the existing Phonestra copper network for connectivity of their fibre network into customer homes — that's right, the copper network built with public money and then given to Phonestra free-of-charge by the government when the company was privatised. *Phonestra's copper network.*

It made Antoinette angry every time she thought of other companies getting access to it free-of-charge like Phonestra did all those years ago.

As Antoinette ran down the corridor with other senior Phonestra staff, stopping only to pick up one or two iced cupcakes from butlers valiantly standing at their posts, she reflected on how this impertinence by competitors had forced Phonestra into an expensive public battle.

Phonestra had been forced to spend hundreds of thousands on propaganda explaining why the government was saying no to



Hot Links

matthew.powell@niche.com.au
How should the story end?

Phonestra building a broadband network. (Antoinette admitted to herself that this was a bit of a distortion — the government was simply saying Phonestra couldn't escape existing legal regulations which are designed to ensure the giant incumbent couldn't stomp on the competition by price-gouging them on wholesale access.)

Despite this, public opinion had been turning against the company for some time, Antoinette admitted to herself.

The last straw was a poll run on Phonestra's own web site that showed that 97.5 percent of people thought it was Phonestra's fault we didn't have a decent broadband network in Australia. *On Phonestra's web site!* Since the prols obviously didn't know what was good for them, Phonestra was forced to investigate the result and discover that it had been rigged and was therefore invalid.

Finally, Antoinette was at the company's front doors and through the frosted glass, she and the other execs could see keyboard-gnarled hands clawing at the glass. Suddenly, the lock on the door broke and the mob came spilling in.

In moments, Antoinette was dragged out into the street and to her abject horror, she saw what the crowd had lined up for her and the rest of the management team: a line of phones with direct-dial to Phonestra tech support. "Ring for help! Ring for help!" the crowd chanted.

Antoinette picked up the phone and screamed "heeeeeeeelp!! I'm being held hostage by a lynch mob! I'm out the front of HQ!"

"I'm sorry, I didn't understand that," the voice politely responded. "Press 1 if you have a billing issue. Press 2 if you have a technical problem. Press 3 if you want nothing to do with Phonestra ever again."

Antoinette frantically punched buttons but the disembodied voice wouldn't listen. "Please enter your customer number," it purred. "I'm sorry, the customer satisfaction centre is closed, please call back between 10 and 2 on Wednesdays."

There was nothing for it. "OK, OK!" Antoinette screamed. "We admit it — we've been holding Australians hostage to sluggish, expensive broadband, but we're ready to unblock the pipes — you can have your full speed tubes!"

The mob seemed unconvinced. They moved closer, brandishing newspapers laden with Phonestra advertisements ...

How should the story end? Should Antoinette and the Phonestra crew strike a deal with the government for Phonestra to get started on a broadband network before the Federal Election, or should they be forced to cooperate with the other telcos? E-mail matthew.powell@niche.com.au.

Dan Warne is passionate about the state of broadband in Australia.



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Phixing Photos

If you're reading this, it's a good bet that you take a large number of digital pictures, freshly captured, filed away and sometimes printed. But what about your photos from last year, last decade, last century and the legacy images you possess that date back even further? And what about the photos that didn't quite make it — the torn, the blotched, the washed out? Don't they also demand the same TLC as your latest batch of digital creations?

As the unelected president of the "Save Old Photos" movement let me take you through some of the ways you can bring back to life those images that have lost their appeal. Maybe they're torn or stained prints, slides that have lost colour saturation, negs that have lost density in one or all colour layers. I guess we also should not be surprised that even prints, slides and negs from recent years have also begun to show problems, possibly due to sloppy processing by poorly-run minilabs.

Baby face. A 1930s portrait A, with a collection of all the ailments you could encounter: torn and folded edges, missing image sections and stains. Careful work with the rubber-stamp tool B brought the old portrait back to life, and conversion to greyscale C completed the modernisation process.



The ICE Storm. A 35mm trannie, scanned with Digital ICE in play. The before trannie is fairly heavily scratched and dotted with noticeable dust marks. After ICE treatment the scratches have almost gone while the dust marks significantly reduced. Note: even after de-dusting, the image is still sharp.



I well remember my early days of repairing and retouching old prints, with the help of Marshall retouching materials — oils, dyes and pencils. Boy — those were the days! A spot here, a dab there, but it never seemed quite right. Luckily, I never proved to have much aptitude for this branch of photo art. Plenty did and still do. Marshall's excellent materials are still available but now there's a far easier way to accomplish the same restoration with a Mac and a bottle of Photoshop — or your favourite image-editing app.

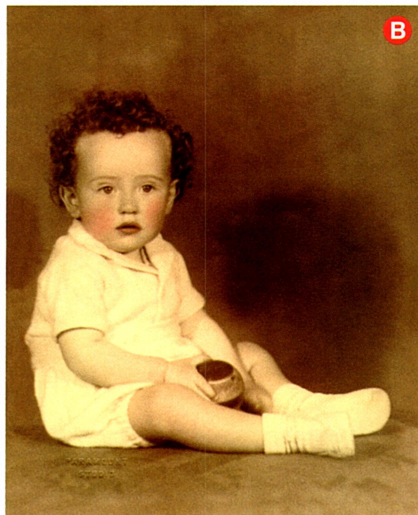
Scanning. If you have some images that could do with a brush-up, first you must digitise the images. Once converted to a digital file, you can then move onto the actual restoration process, using software such as Photoshop (CS2, CS3 or Elements), Painter or similar. In this story, my application of choice was Photoshop CS2, but most other software of this nature will perform the same tricks.

If the images are prints you can scan them with a flatbed scanner; even the low cost models do a fine job.

If the photos are slides there are plenty of desktop models that double as scanners for reflective materials (like prints) and transmissive (like trannies and negs). In the handling of trannies and negs some flatbed models may not produce a scan equal in quality, dynamic range and bit depth to that of a dedicated film scanner — but they are arguably a better buy in financial terms for the occasional user.

A terrific dust removal feature appeared in some scanner models a few years ago: the dust on the trannie/neg is detected by an infra red scan that then replaces the image data from surrounding pixels; grain is also reduced. Some scanners use Digital ICE technology; others use proprietary approaches. In my experience, these work very successfully and produce very little — or zero — deterioration in image quality.

Brush up. A clean up is the first step pre-scan. With prints, a light dusting over with a tissue or cotton swab and a light brushing with a soft anti-static brush will suffice. In





Poky print. The original print A had an unwanted colour cast which was mostly eradicated by setting correct highlight and shadow levels B. Starting from the negative C provides more-saturated colours but introduces its own colour cast.

dealing with trannies and negs, a light brushing will often remove dust spots — but I suggest you go no further, unless you take my hints (see the sidebar "Resources").

Restore. The end result of all this digital touch up business is, of course, a pristine, polished new print with all the blotches and blemishes removed, made from the restored image file.

I presume you're up on digital resolution. If you're not, do some catch-up education on the net before going any further. (Again, see "Resources".)

When scanning an image for restoration, I suggest you scan at a higher figure than your final printing resolution. For a 300 dpi print, scan at 400 or 600 dpi. This will give you a larger image to work with and reduce the physical signs of your cleanup efforts once the image is resized back to 300 dpi.

Scan accomplished, image saved as a TIFF file, you can start work.

The scanner of choice used to scan these examples for the story was the Canon CanoScan 9900F, a flatbed model able to handle both prints and trannies/negs.

Project 1: baby photo. This image from the 1930s suffers from a number of defects: numerous rips across the image; the edges have been folded back, probably to fit it into a photo frame; the embossed name "Paramount Studio" is off-level; the photo lacks snap and light areas have yellowed.

Taken in a Sydney photographic studio, it was probably taken with a camera that used 6x9cm film or larger, carefully exposed and printed. 35mm was little used in those days by studio portrait photographers, so definition and exposure were beyond criticism.



First steps. The rubber stamp tool was selected from the Tools palette. From the Brushes palette a suitable size brush was selected. The Rubber Stamp was then positioned over an undamaged area adjacent to a rip and the option key was pressed to sample the data. The stamp was then moved over the damaged section and dragged across it, allowing good pixels to replace bad. Other areas with similar problems, including the torn picture border, were given the same treatment.

Trickier stuff. The "Paramount Studio" name was selected using the lasso tool, cut from the picture, then levelled using the Rotate function found in Edit>Transform. The name was pasted back into the picture. In Windows>Layers a command was made to flatten the image; then the rubber stamp was again used to fill in the gaps around the name.

Finishing off. In Image>Mode>Levels, the eye dropper was placed over the lightest part of the scene and clicked. This removed the yellowing colour cast from the child's clothing but still maintained the pleasing overall sepia toning of this veteran image.

At this point you could choose to retain the sepia look for your 1930s style print — or choose to make a 2007 print, complete with crisp black and white tonings.

Project 2: the 110 Challenge.

Of all the crazy formats photography has spawned, the 110 film size had to be the one with everything not going for it! With a frame size of 13x17mm, the film band had only one perforation to steady it in the camera. Appearing in 1972, 110 has virtually disappeared — at least that would be the fervent hope of minilab operators!

Like many people, my albums are dotted with 110-originated prints, sized to a Lilliputian 112x87 mm. But, unlike many, I have also kept the negs.



The shot in question was taken in the 1970s. The print has faded a little and yellowed a touch. Like most 110 pictures, it is soft and grainy, thanks to the emulsions of the time. The unfortunate habit at the time was to make 110 prints on textured paper to disguise these shortcomings.

So scanned both the print or the neg and chose the best to restore.

Print. The print was scanned at 400 dpi to see how it would come up. Then it was re-scanned and the highlight and shadow Levels in the image set to correct the density and colour shortcomings. The difference was enormous: suddenly the yellow cast had disappeared, the blue of the water returned, the bush background re-greened.

I make the point at this stage that effective and intensive scanning of an image under restoration can often take you an enormous distance in your efforts. With this print, it did for me.

But let's do more: the speckled texture of the print surface I found annoying, so a quick and easy removal plan was to go to Filter>Noise>Despeckle. Gone, and with no apparent loss of sharpness.

Next, I felt there was a need to put some guts back into the photo. To Layers>Duplicate Layer>Multiply. At this point I reduced the Opacity of the duplicate Layer to 40 per cent; this did wonders for the blacks in the picture and achieved as much as I could expect with the print. I then flattened the two Layers and saved the image.

Finally, a visit to Filter>Sharpen>Unsharp Mask and an application of 100 per cent sharpening with a Radius of 2.6 pixels and a low Threshold of eight levels did subtle wonders to the veteran image.

Negative. Using the same flatbed scanner I then reset it to scan the neg strip. Using the scanner's neg setting, the device cleverly

removed the amber-coloured anti-halation tint that is evident in all negs.

After some experience with viewing colour negatives you can acquire some values which help you assess fading in the colour levels; this one had the distinctive purple look that indicated that final rendition of yellow in the print would suffer. Which it had.

In the intervening years some spots had grown onto the emulsion surface, which would appear in the final 2007 reprint as white areas. These were removed with the help of the Rubber Stamp tool, as described in the baby photo project above.

With the next scan of the neg strip I corrected the highlight and shadow Levels as I had done for the print. The result was pretty scary: dense, contrasty and bluish and far worse than the original print. There were a few ways that I could treat the image at this point.

Resources

- A radical approach to cleaning fungal growth on trannies may be found at dermatology.cdlib.org/DOJvol8num2/correspondence/fungus/sugathan.html. Here you'll find Mr Sugathan's "New Method to clean colour transparencies", using a pharmaceutical Tolnafate. I haven't used it.
- Another — and possibly more reliable — cleaner is PEC 12. It claims to remove "virtually all non-water-based stains from colour and B&W slides, negatives and prints". Available at www.qualitycamera.com.au (click on "Photographic Solutions — Cleaning" in the index).
- A good place to bone up on digital resolution is goinside.com/03/2/digital.html
- An excellent book on the subject is Katrin Eismann's *Photoshop Restoration and Retouching*. It will set you to rights with problems like exposure correction, colour imbalance, mould and dirt removal and the repair of physical damage like tears and creases. Published by Que, it's distributed by Pearson Education Australia and should be easy to find or ask your bookseller to order. Price: \$99.95.

A quick fix was to go to Image>Adjustments>Curves. In Curves I moved the centre point of the Curve upwards about 25 per cent. This gave me a fairly natural looking image with blue water and natural looking bushland.

A similar process was to head for Image>Adjustments>Color Balance, reduce the Blue level, heighten the Green and Cyan.

Project 3: 35mm transparency.

This snowfields shot appears to have been shot on a roll of Anscochrome, one of the many brands of film around in the 50s. Remember Ferraniacolor? Ilfochrome? And who could forget Dufaycolor — an English emulsion that achieved three-colour capture through a printed mosaic of red, green and blue. Thankfully, Kodak hit the streets with Kodachrome, Ektachrome and Kodacolor and we never looked back, until digital arrived.

The frames from this roll appear to have suffered from chemical blotching, possibly due to inadequate fixing or washing. Otherwise, this particular frame appears to be OK exposure wise and showed no colour imbalance.

For me, the shot was worth recovering due to the lineup of classic cars viewed through the window.

First steps. I set highlight and shadow Levels before the final scan. Then I did a raw scan and adjusted the levels in Photoshop. The result was that the former was overall lighter and the second was darker — more dramatic and preferable. I guessed this was due to the fact that I could not adjust the eyedropper sampling size in the scanner software — but I could in Photoshop: as a single pixel, 3x3 or 5x5. The former was in play and far more accurate.


Second step. The only other major problem — and major it was — was the chemical blotching, in the form of reddish-orange splotches (my word!).

I went to Layers>Duplicate Layer. At this point I paid attention to the duplicate layer (which I renamed Splotch layer) and went to Image>Adjustments>Hue/Saturation. At this point I reduced the saturation of Red and Yellow. The splotches became monochromatic.

The mono splotches were fairly easy to remove from the Splotch layer using the

Rubber Stamp tool. I could have reduced the Fill ratio of the top splotch Layer to 80 per cent, so restoring the level of colour in the base Layer — but I chose not to. The Layers were then flattened and saved as a final image.

My snowfield photo was back in business.

This process could, be used to restore old-time mono or tinted photos that exhibit the same sort of chemical staining. You might begin by reducing the specific colour (Image>Adjustments>Hue/Saturation) of the stain. 

Spot the difference. This 1950s frame appears to have suffered from chemical blotching. Here you can see the difference between setting the levels in the scanning process A and adjusting in Photoshop B. The final corrected image C was done using Photoshop's tools.



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Program Guide

Thu, 28. Sep

	7:00 PM	8:00 PM	9:00 PM
1 TEN Digital	Futurama Put Your Head on	Jamie's Kitchen Australia	Jericho Fallout
3 SBS DIGITAL 1	Toyota World Spo	Inspector Rex Deadly Tarot (Repeat)	Storyline Australia Bush School
7 7 Digital	Home And Away	Celebrity Survivor	Bones The Man in the Fallout Shelter
9 Nine Digital	Temptation	Getaway Melbourne Tram Dining / Europe Cruise	The Footy Show (AFL) Grand Final Show
12 TEN HD			Jericho Fallout
21 ABC2	Foreign Correspondent Paraguay Aussies / Thailand	Media V.	Australia Wide
		Head 2 Head	Australian Story The Wild Thing (Re
			Foreign Correspo Paraguay Aussies /

Jericho
Fallout
Today 8:30 PM—9:30 PM TEN HD

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icetv

By David Holloway

**Hot Links**

www.digidesign.com
Digi 003 and Digi 003 R

Rack up another one

AS one of the dominant players in the market, when DigiDesign announces new hardware it tends to turn some heads. The announcement of the Digi 003 family isn't such a head-turner — it's more of an evolutionary announcement than a revolutionary one. The family consists of two hardware choices, the Digi 003 and the 003 Rack. The 003 Rack has a premium software bundle option called the 003 Rack Factory that I'll discuss below. There's nothing ground-breaking in any of the new gear but there are a raft of improvements on the previous offering, the Digi 002/002 Rack.

On the hardware side, the big two improvements are a second headphone output and the addition of a BNC Wordclock. A Wordclock is a device that ensures highly accurate synchronisation between your digital audio hardware and software. Synchronisation issues have been a common criticism of the 002 family, so this is a significant step forward. The second headphone output is a godsend if you don't work solo on your recordings or you regularly record vocals and want the singer to hear a

different mix to what you hear. Both outputs have their own volume controls as well.

Like its predecessor, the 003 Rack is FireWire-based and allows up to eighteen channels of simultaneous audio I/O at up to 24-bit/96 KHz resolution. The inputs consist of eight analogue inputs (four balanced XLR jacks and four balanced 1/4" jacks) plus ADAT and S/PDIF digital inputs. The output side of the equation is the same aside from the analogue outputs being all 1/4" jacks. MIDI functionality includes one input and two outputs and there's two monitor outputs — that means you could have two different sets of speakers connected and control the level of output to each.

Factory options. The only difference between the 003 Rack and 003 Rack Factory is the bundled software. The standard 003 Rack comes with the Ignition Pack 2 software suite that includes Ableton Live Lite 6, Reason Adapted, Amplitube LE, a range of virtual instruments including the Arturia Analog Factory and one-year memberships to Broadjam.com and Sonicbids.com. The 003

Rack Factory contains the Ignition Pack 2 Pro that is essentially the same as the standard Ignition Pack 2 with a larger range of plug-ins and sound libraries.

Aesthetics count for something as well — this is a more stylish unit than the 002 with the dark grey trim replaced by a much lighter colour scheme. Being rack-mountable, the 003 Rack is identical in size. The front panel is more streamlined with the LED-illuminated buttons sitting more flush to the unit itself.

Evolution has been kind to the 003 Rack, although 002 Rack owners may not see enough to warrant the upgrade cost. If you're using aging digital audio equipment and/or a vintage version of Pro Tools then the 003 Rack may be a very attractive proposition.

I should mention that the 003 Rack has a larger and more expensive sibling — the Digi 003 Factory (there is no standard option here, just the Factory bundle). It has the same audio specs but with a control surface (mixing desk).

The 003 Rack retails for \$1997, \$2613 for the 003 Rack Factory and \$3845 for the 003 Factory. All are available now — contact DigiDesign Australia on 03 9367 8600.

**Hot Links**

www.stealthplug.com
Invisible to radar
www.amplitube.com
Amplitube 2 Live
www.tracktion.com
Tracktion audio/MIDI sequencer

Turn on, plug in ...

GUITAR and bass players can get a little overlooked in the digital audio domain, particularly at the consumer level. Stealth Plug remedies that in a big way with its compact 1/4" jack to USB audio interface cable. It makes plugging your guitar into your Mac as easy as plugging it into your amplifier. The cable length between the USB plug and the interface is generous, which means you'll only need a small guitar lead unless you're in a live environment.



The interface has one purpose only — to feed audio from your guitar to your computer. The real value of the package comes in the bundled software. Amplitube 2 Live is both a standalone application and plug-in that provides fifteen virtual guitar and bass amplifier combinations; all customisable using modelled microphone positions. Tracktion is an audio/MIDI sequencer similar to Logic Express if you decide to do some computer-based music creation. SampleTank and 500MB

of audio loops are also thrown in to flesh out your songs.

This is an ideal option for any guitar or bass players wanting to dip a toe in the digital audio waters. The bundled software covers all the bases in both a home recording or live context and the simplicity of the interface means spontaneity in the creative process isn't compromised. The StealthPlug will cost you \$19 and is available now. Contact Sound and Music on 03 95558081.



Hot Links

www.machinecodex.com/
Get mashing

Check my machine

MACHINEHEAD is one of those applications that comes out of nowhere and has the potential to create some big waves — and in this case it's Australian to boot. It's essentially a mash-up program that interfaces beautifully with os x's CoreAudio, which opens up all sorts of creative possibilities.

Creating a mash-up involves combining a number of disparate pieces of media into an effective composition. MachineHead helps you to do this by making it easy to access movies, Apple Loops, music, iTunes visualiser plugins and AudioUnits in the one application.

MachineHead's interface is very Mac-friendly. The top left is a viewing area and the top right features the media browser — both very reminiscent of iMovie. The bottom features a transport area with the main controls also on hand.

The media browser is the engine room of the application. Like the iLife applications, your iTunes music library is loaded automatically as are any visualiser plugins — a bunch are provided with MachineHead to

flesh out the standard iTunes options. A 'Watched Folders' icon is also in the media browser — in my case the default Movies folder was listed under it as well as the Apple Loops folder. Right-clicking (or control-clicking) on Watched Folders allows you to add others, theoretically. I tried adding my iPhoto library without success — MachineHead doesn't allow pictures as a media option.

Once you have your folders set up, creating something is as simple as selecting combinations. Select a song from your iTunes library by double-clicking on it and it plays within MachineHead. Click once on the Loop button and you can then choose a section of the song you want to repeat — choose a movie or visualiser file to accompany it if you like. Whatever you create is then automatically saved to your Loops folder. The real fun comes with the pitch and time knobs. Pitch obviously makes the music play back at a higher pitch, Time speeds up or slows down the music. What impressed me here was that



the Time function affected both video and audio. I tested it on a music video I'd purchased from iTunes and the video maintained sync with the music as I shifted its speed. Other tweaking options include changing tone parameters and panning. All audio loops you create are exportable in a range of formats.

The last word. MachineHead on its own won't produce a finished composition but it'll certainly provide you with some great building blocks to export to your audio editor of choice. To be honest, it's simply a fun application to fiddle with even if you don't have a specific goal in mind. I spent a number of hours playing around with music and video and had a ball as well as gaining some creative ideas to explore further in other applications. MachineHead is a free beta download at time of writing and I for one am looking forward to seeing the final version. ☞



Hot Links

www.audio-technica.com
The Earsuit



Suit your ears

THE Earsuit (ATH-ES7) would have to be one of the clumsier product names I've come across but the product itself is a beauty. The stainless steel headphones are large if you're looking for a new iPod accessory but if size isn't an issue there are some big gains that come with the size.

The size issue is also minimised as they have a fold-flat design and a flexible headband. The only criticism is that although the headband is adjustable, it only just extends enough to fit my head (and yes, I do have a big head but so do

lots of other people). A velvet carry pouch is supplied which is a nice touch.

These are closed headphones with ear cushions and they provide a snug, comfortable fit. On the technical side they contain 42mm drivers with a neodymium magnet system. The plug is a gold-plated mini-plug so direct connection to your Mac or iPod isn't an issue.

"Impactful sound" is the claim made by Audio-Technica and I'd have to agree — these are fine-sounding headphones. My yardstick on quality headphones has always been the "revelation" test — if I put on a favourite song that I've listened to hundreds of times and I hear something new, then the headphones are doing their job. That's what happened when I used the Earsuit. I own a pair of AGK K240 Studio headphones and the Earsuit is on par with those.

The Earsuit isn't cheap at \$279 but if you need quality and portability in one package then look very closely at this offering. Contact TAG on 02 9519 090 for more information. ☞

By Anthony Caruana



Hot Links

www.nokia.com.au
Nokia Australia
www.nokia.com/A4299040
Nokia iSync Plug-ins
www.e2sync.com
E2Sync: connect Entourage to iSync

Nokia's one with the lot

NOKIA keeps on releasing new models so it's easy to get a little blasé about its range. However, the N95 is a very impressive phone that's equally at home both in the office and when you're out having fun — so it stands out.

The unit's a slider — pushing the screen up reveals the numeric keypad, meaning it combines a large display without being too big large to keep in your pocket. The N95's display is about 67mm from corner to corner and runs at 240x320 resolution.

Where the N95 excels is connectivity. As you'd expect there's 3G as well as quad-band GSM so you can roam onto just about mobile network on the planet. There's also Bluetooth so you can use a wireless headset and pair it to your Mac for use as a wireless modem. However, where it differs from most other mobiles is that it also includes WiFi. The WiFi connectivity can be used to browse the web from a hotspot — I used it with my office LAN and had no hassles dealing with WPA encryption. In addition, it can also be used for making VoIP calls — a potentially huge cost saving when you're travelling.

The integrated web browser was able to make the most of the limited screen real estate. The multi-directional controller on the front of the phone can be used as a mouse to click on links and access objects on web pages.

It's Mac-time. One of the problems Mac users face with new phones is that they're not often supported by iSync. Nokia is leading the way by offering iSync plug-ins as free downloads. The first time I connected this phone to my Mac I couldn't sync to iCal or Address Book. After a quick visit to Nokia's site (see "Hot links") I downloaded the plug-in and was happily syncing. Support for Entourage users will require purchase of an application such as E2Sync (see "Hot links") to sync iCal and Address

Book to Entourage. Computer connectivity can be either by Bluetooth or cable.

Although the N95 runs the Symbian operating system the main screen looks like the designers have taken a leaf from the Windows Mobile book with their own clone of the Today screen. At a glance, it provides you with a summary of upcoming calendar events, incomplete tasks and quick access to some applications.


As business users' phones, there's out-of-box support for reading Microsoft Office documents and PDFs and opening ZIP files. As well as letting you read documents transferred to devices by Bluetooth it means you can read attachments received via e-mail.

The multimedia side of things is well covered. To a degree the N95 is like a camera that makes phone calls. With Carl Zeiss optics, auto-focus and an LED flash this 5MP unit can take the sorts of images that will make you wonder why you have a digital camera. This won't replace a digital SLR but it means that carrying a point-and-shoot camera may no longer be necessary. Certainly for field trips and quick shots it's capable of taking very good pictures. It's also equipped with a second camera on its front so that you can engage in video calls.

In addition, the N95 is a more than competent MP3 player. Pushing the slider down exposes controls for the music player and there's a set of headphones complete with a remote control in the box. The same controls and the beautiful display also make this a reasonable video player although you'll need to invest in some microSD cards if you plan to hold more than a TV episode at a time.

Never get lost. The N95 includes a GPS receiver and maps can be downloaded using a free application from Nokia's web site. However, that software is Windows-only so you'll need a friend to help you out if you

haven't got access to a system running Windows. When I did manage to download maps on a Windows machine the download speed was excruciatingly slow, even on a very fast internet connection. It's a shame that Nokia's support for the Mac doesn't extend that far as the software for accessing maps is quite simple: it downloads maps over the internet and copies them directly to the N95's microSD memory card. It's possible to download maps directly to the phone using a 3G connection as they're needed, but this may be costly.

The last word. I'm not going to lie to you — there's a lot to like about the N95. With a gorgeous screen, it's easy to use and has expandable storage via a microSD slot and can sync your PIM data easily. The N95 has a retail price of \$1379 but considering it's a phone, camera, sat-nav and PDA there's plenty of value in the package. 





Hot Links


www.nokia.com.au
Nokia Australia
www.nokia.com/A4299040
Nokia iSync Plug-ins

The Perfect Storm

If the budget doesn't extend as far as the N95 then Nokia's E65 might just do the job. With a slightly smaller screen, the E65 weighs in at 115g and is small enough to make you think it's lost when in your pocket.

Comms are covered with quad-band GSM, Bluetooth, HSDPA and WiFi. This means that there are very few situations where it can't be used. When bonded to a Mac via Bluetooth it can be used as a wireless modem and you can download an iSync plug-in from Nokia.

Like the N95 there's a MP3 and video player that can take advantage of media stored on a microSD card. There's a 2MP camera that can take good shots and, if you set up the e-mail client, you can send the shots to friends as soon as you take them.

The E65 at \$789 offers good value although it lacks the GPS and has a smaller screen than its big brother. If I were buying a new phone I could live with the E65 although I reckon I'd still covet the N95. 



Hot Links


www.motorola.com.au
Motorola Australia

Tech on the ski field

WHEN I was a kid the new millennium was going to be all about aluminium clothes, flying cars and computers embedded in our brains. Well, none of that's happened but tech has at least become wearable. Motorola isn't content to have its devices in our pockets and in our cars — we have to wear them too.

The Audex jacket is the result of a partnership between Burton and Motorola and looks like an ordinary ski jacket but is so much more. There are pockets for holding your gadgets, special channels for hiding headphone leads, a battery pack for charging and speakers for listening to your iPod and for use as a handsfree for your phone.

As well as holding your various gizmos there's a controller built into the left sleeve. When used with a Motorola phone you can manage incoming calls and choose tracks from the phone's MP3 player and control volume levels.

Other than the fact that talking into your lapel and tapping buttons on your sleeve might make you look a little weird, the Audex jacket will certainly keep your hands free as you're winding your way down a black run as the geekiest skier on the slope. The Audex jacket from Motorola and Burton retails for a mere \$870. 



Hot Links

www.telstraprepaidplus.com
Telstra NextG Prepaid




Mobile data on a budget — sort of

UNTIL recently, trying to get an affordable, pre-paid data plan on your mobile was nigh on impossible. However, that's changed with Telstra now offering its NextG service and content through pre-paid. Given that about half the mobile phone market is now running on pre-paid handsets this will open a whole new world of services to a part of the market that, until now, has missed out.

Telstra's NextG Pre-Paid will deliver the full set of data services including 16 channels of Foxtel content and fast access to the internet so that you can browse the web and keep up with your e-mail. No other carrier is offering similar services through pre-paid plans.

At the time of writing, Telstra was offering two handsets — the LG TU500 and the Telstra 256. Both have Bluetooth connectivity so you should be able to use them for wireless internet access with your Mac although I've not yet been able to test that out. As you'd expect both handsets have cameras and can be used for video calling as well as quick snaps.

Interestingly, the TU500 has a street price in excess of \$600 when purchased outright but is a mere \$299 on NextG Pre-Paid. The Telstra 256 will sell for \$249. Unlocking a handset from Telstra pre-paid costs \$100 if done within six months of commencing the service or \$27.50 if done later.

The introduction of Telstra NextG Pre-Paid coincides with Telstra's decision to stop selling pre-paid CDMA handsets. 

By Séamus Byrne

**Hot Links**

www.hdforindies.com
Filmmaking blog

Pro File: Mike Curtis, HD for Indies blogger

MIKE Curtis is the man behind HD for Indies, a popular filmmaking blog that keeps its eye firmly on the HD video scene. We caught up with Curtis via e-mail to get his take on where HD is today and where it is going next.

AMW: Why is HD so powerful?

MC: It gives the ability to acquire a high quality image, for not a tonne of money, already in a digital format, allowing for instant feedback. What's the first thing you do with film? Get it into your computer. "How'd that one look?" "Great. Exposure and focus were dead on." "Good, let's skip a safety and move on."

Shooting digitally over film is less resolution and dynamic range and not as much flexibility during colour grading — but I consider those survivable tradeoffs for the substantial cost savings.

There used to be one or two features a year shot on DV that made it to theatrical release, but DV really suffers in a theatre. HD gives nearly six times as many pixels on screen, comparing much more favourably to film.

AMW: Which cameras are favourites right now?

MC: Of currently shipping cameras I'm a big fan of the Panasonic HVX200's shooting flexibility (but not the price of the P2 cards). I like the crispness of the Canon XL H1, especially if you can record straight off the HD-SDI. And the Sony F900 is tough to beat in terms of a proven workhorse delivering high quality. I'm looking forward to bumping it off my list and putting the Red One in its place.

AMW: How big is Red One going to be?

MC: I got to work with those guys (at trade shows) — large single sensor, film style lenses, flexible recording to a variety of data devices, no expensive deck required, phenomenal resolution, all at a pretty stunning price point. If they'd announced at three or four times the price it would still be a big deal.

Even minimally kitted out, you've gotta spend \$20-\$25K at a minimum, but for professionals that is dirt cheap for the killer quality. I wouldn't want to be in charge of Sony's or Panasonic's digital cinema camera division right now — Red looks to be some serious competition at an industry-changing price point.

AMW: What's your take on consumer HD capture formats?

MC: Every time there is a new twist in the formats, it seems to take the NLE manufacturers 6+ months to support it. I like that HDV makes HD affordable, but I don't like the slow render times of long GOP MPEG-2, and I don't like how "brittle" it is in post. You can't bend it very far in colour correction before it "breaks". The AVCHD footage I've seen is even more prone to compression artefacts than HDV, and native support in NLEs has been slow.

I recommend transcoding to Apple Intermediate Codec for faster renders and snappier performance. If you are going to cut native HDV, then have a fast box to do it on, and be ready to go out for coffee when it is time to render a lot of footage.

I expect transcoding to ProRes and finishing in 10-bit, with quality cranked up will be a quick and easy way to boost quality.

AMW: How about the future of capture media?

MC: I'm really excited with what Sony is doing with its XDCAM EX format — much more affordable solid state than Panasonic's P2. Red has several options including solid state and hard drives, Sony has XDCAM HD optical discs, and those offer an interesting compromise between freedom from tape transport limitations, non-linear access, but an archivable recording medium.

Nobody is going to shoot P2, or Red Drive, and then just stick that on the shelf — they are too expensive. You want to treat this as original data, and it must be backed up in an IT-centric fashion. It needs to be stored somewhere so the source media can be purged and recycled.

AMW: Any hot HD tips?

MC: I came from a post/VFX background where it was common to spend six weeks augmenting and perfecting footage from a two-day shoot. I once spent 12 days on a 20-second sequence. Learn about what can (and can't) help your footage look better in post, and be willing to go that distance when it is justified.

I also think Color will be a huge deal long term — in much the same way Photoshop 1.0 freed folks from expensive "heavy iron" print retouching systems. Colourists have been an exotic breed, in part because their toolsets have been so expensive and difficult to get time on. Now I expect we'll see an explosion of talent and results. ☒



Teacher's ADE

GLOBALLY, there are approximately 600 individuals currently active as Apple Distinguished Educators. The official role of these individuals is to advocate, advise and author, building on their expertise which won them the title of ADE in the first place.

Their advocacy is usually a given. Each of them champions the use of Apple technologies because these have survived the evolutionary selection pressures that talented and engaging teachers create when choosing a computer platform and/or application packages.

Geoff Perkins, Director of IT at Walford Anglican School for Girls in Adelaide, is a good example. Geoff is a totally addicted Macintosh user — but, he is keen to stress, “this is only because the Macintosh delivers those things that I define as essential for the efficient delivery of services to my users”.

This does not mean that ADEs are lackeys of the company — far from it. Apple recognises this by asking for advice on how its equipment is received, providing the latest software for review and deployment in real learning environments. Sometimes, company directions and strategies developed by well-intentioned but educationally naïve personnel are heavily criticised by ADEs and the company would be foolish to ignore these criticisms.

Authoring, the last of the three roles, has been problematic because no common vehicle has existed for ADEs to showcase their work. At best, there has been a listserver, but its membership has been restricted to the ADE community itself.

Apple's recent release of the Student Gallery will ameliorate this. The gallery provides for a showcase of student work, usually developed using the iLife suite, and it's hoped that ADEs will take the lead on populating this web site.

The award of Apple Distinguished Educator is meant to recognise not only excellence, but also leadership, and aims to support members in their inevitable quest to become better in their chosen areas. Support includes the loan of a recent model MacBook, an iPod and the latest of Apple's software suite. In return, the ADE commits to putting aside some of their own time over the two-year term of appointment to share their expertise, culminating in an annual two-day retreat with other ADEs in Australia, with the next event targeting those from the wider Asia Pacific region as well.

In May of 2007, the first of these events for the 2006/7 cohort was held at the Royal Mint in Sydney's Macquarie Street, where each ADE took the group through their particular expertise and current interests. With over 30 attendees, this took the bulk of the time together.



Hot Links

www.apple.com/education/ade/

Global ADEs

www.apple.com/au/education/ade/biographies

Who are they?

www.apple.com/au/education/studentgallery

Australia's own Student Gallery

ADEs in the USA enjoy a similar function, but over a longer time, where new skills are learnt from experts on Apple's education team. Whilst this “Camp Apple” is made available to Australian members, the travel involved makes it difficult to attend and the general feeling amongst ades was that the Australian program would benefit if its retreat were longer.

In Sydney, it was good to see that one of the tasks set by the ADEs was to develop professional development ideas and feed back to Apple via its professional development officer, Steve Doyle. This year's

Innovative Schools Technology Conference was high on the agenda and you should see a firm-up conference plan available on the Apple Australia Education web site by the time this edition hits the newsstands.

The ADE class of 2006 included several “new” categories of members. An initiative of Steve Doyle, the group now includes technology support personnel such as Scott McGill of Macarthur Anglican School from Sydney's south, and

those from the Tertiary area such as Daniel Safiotti, Wollongong University lecturer and lead programmer for the control of the new OPAL reactor for the Australian Nuclear Science and Technology Organisation (ANSTO)

Scott MacGill felt that the “comments we had were useful and taken on board by Apple. I also noticed that there was a broad mix of people — different ages, backgrounds, positions, locations — which meant that everyone had different stories and applications of the technology.”

Megan Aiemma, music teacher at Heathdale Christian College in Victoria, offered: “Being an ADE has opened up the door of ICT in music technology and how I can be a change agent in my school and in the wider music teacher community”.

The breadth of expertise and experience is enormous. On the Australian ADE biographies web page, readers will recognise many names of presenters at ITSC, NavCon, VITTA and other peak Australian education conferences.

My advice to educators everywhere is to plan to become one. Watch the Apple Australia web site for the next round of applications early next year. Push yourself to lead, mentor and learn. Document this process and ask the advice of existing and past ADEs.

Even after their term as an ADE, awardees are made emeritus. Not extinguished, just more distinguished. ☞

As an educator, Martin Levins likes empowering people to create using computing technologies.





Hot Links

www.takecontrolbooks.com

Take Control e-books

www.oreillynet.com/mac/blog/2007/04/apple_tv_perl_plugin.html

Apple TV hack

www.awkwardtv.com

And another Apple TV hack

Redirect domain names

He went that-a-way

REGISTERING more than one domain name to point to a single web site isn't unusual. Nor is it strange to host a web page at an ISP or community site and want a sub-domain to bring people directly to what's often a long and hard-to-remember URL.

Redirection is the answer. With redirection, browsers can be pointed from a sub-domain to a web site. You use redirection when you want something you don't control to be pointed to by something you do.

For instance, if you have a community page at a social or group site, and its URL is something like www.yahogroups.com/groups/interests/railroads@78734@234,2343.html, you might prefer to have comm.rr_fans.com act as the public URL.

There are three main ways to create a redirect: With HTML or JavaScript on a web page, using stealth redirection, or directly via DNS settings. (Note that if you run your own web server or have access to the configuration settings on your web host, you can also implement redirection using the web-server software.)

Web-page redirects. To set up a redirect, you can use a special feature in HTML or a command in JavaScript. Such redirects can take a little longer, must be applied on every affected web page, and require the browser's involvement. Despite these disadvantages, the redirection is entirely within your control and doesn't require special web-server software configuration that your web-hosting firm may not provide.

HTML tags. The meta tag provides information about a page and can define attributes that control browser behaviour. The attributes we're interested in are `http-equiv`, which tells most browsers to reload the page using the URL that's specified next, and `content`, which provides the parameters. The parameters are the time to refresh (measured in seconds) and a URL. The tag might look like this:

```
<meta http-equiv="refresh"
content="0;url=http://glennf.com/new_page.html">
```

The meta tags must be in the head portion of the HTML for a web page. For

redirection, I suggest creating the shortest possible page to make reloads as fast as possible, as shown here:

```
<html>
<head>
<title>Redirecting</title>
<meta http-equiv="refresh"
content="0;url=http://glennf.com/new_page.html">
</head>
<body></body>
</html>
```

(Of course, you'll use your own URL, not mine.)

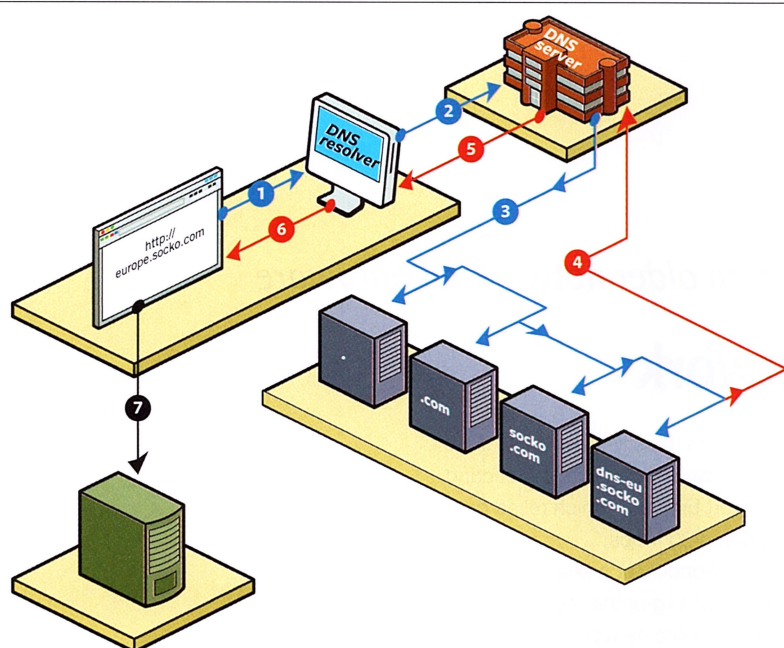
JavaScript. A simple script, such as the one that follows this paragraph, works more efficiently than the meta tag, because the script redirects to the new URL as soon as the browser receives it. However, some users may disable JavaScript, rendering the script useless for them. For best results, pair the script with the meta tag redirect. Put the JavaScript in the head portion of the page; follow it with the meta tag.

```
<script
type="text/javascript">
<!--
window.location =
"http://www.glennf.com/"
//-->
</script>
```

Stealth redirection. Stealth redirection uses web frames to make the browser display both the originating URL and the destination web page. Most modern browsers support frames, but note that stealth redirection can negatively affect the way search engines index your site, and some tools to fight fraud might flag your site as problematic.

Most DNS hosts offer some form of stealth redirection in addition to regular redirection. Here's how you'd turn on either form of redirection at one DNS host, easyDNS; the steps are similar at many others.

First, log in to your account. Find the domain name for which you want to add stealth redirection, and click on the



DNS link to the right of its name. Scroll down to URL Forwarders. (If the contents aren't displayed, click on the plus sign [+] on the right side of the box.) Enter the sub-domain you want to

forward and the URL to which it should forward. Select the Stealth option to use stealth redirection; leave it deselected for normal redirection. Click on Next to confirm and activate the changes.

Geek beat Apple TV hacks

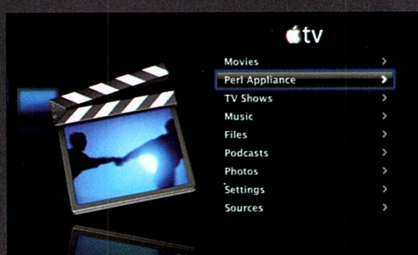
It was inevitable: About five minutes after the Apple TV first hit the world's living rooms, enterprising hackers started posting details of their adventures in improving, expanding, or otherwise messing with Apple's new media centre. Interested in voiding the warranty on yours and possibly rendering it inoperable? Here are a few online pointers.

- > The place to start is www.appletvhacks.net. This site's proprietors are collecting links to as many hacks as they can, and they're going so far as to post rewards for especially clever or challenging ones.
- > The folks at blog.twenty08.com have posted a plug-in that lets you read your favourite RSS feeds via the Apple TV.
- > Erica Sadun, at O'Reilly's www.macdevcenter.com, wrote a plug-

in that lets you run a Perl script from the Apple TV interface (see "Hot links"). It's up to you to supply the scripts.

- > Do you want to boot the Apple TV from an external USB hard drive? (Among other things, this is a handy way to install other hacks on the Apple TV's own hard drive.) AwkwardTV has the instructions (see "Hot links"). — Dan Miller

Apple TV Perl script. With Erica Sadun's plug-in, you can run Perl scripts from the Apple TV interface.



How DNS resolution works

Domain Name System (DNS) is the glue that binds sub-domains and IP addresses. Here's how it works.

1. Your browser queries your computer's DNS resolver for europe.socko.com's IP address.
2. The resolver queries your ISP's DNS server.
3. The ISP's DNS server starts at the top of the domain hierarchy, querying, in turn, the root name-server (represented in DNS as just . [a period]), the .com's nameserver, and socko.com's main nameserver. Because Socko Corp. delegates authority for its divisions worldwide, your ISP's DNS server is told to check dns-eu.socko.com for European DNS information.
4. Your ISP's DNS server checks dns-eu.socko.com and receives back the IP address for europe.socko.com.
5. The ISP's server hands back the IP address to your DNS resolver.
6. Your DNS resolver hands that address to your browser.
7. Finally, your browser connects to the European Socko web server by its IP address to retrieve the content.

Multiple sub-domains Using multiple sub-domains at one domain name allows you to have many addresses that resolve to the same web site. For instance, when users type in www.fresh-eggs.com or www.cage-free-chickens.com, you might want them to land at the same place.

To point multiple sub-domains to one set of files, contact your web host and inform it of the sub-domain names you want to point to a web site. Obtain the IP address settings for where to point the sub-domains. Visit your DNS host and enter the sub-domains you're defining and the associated IP addresses (or just the IP addresses if you're moving the pointer for existing sub-domains).



Hot Links

www.apple.com/au/airportextreme/
AirPort Extreme

Mix the new AirPort Extreme with older networking hardware

New AirPort, old network

APPLE'S new AirPort Extreme Base Station, based on the still-in-progress IEEE 802.11n standard, can wirelessly transmit more than 90 megabits per second (Mbps) of data. The previous generation of AirPort Extreme (which relied on the older, 802.11g standard) typically reached between 20 and 30 Mbps.

Unfortunately, when you mix one of those new base stations — or a Mac that supports 802.11n or an Apple TV — with hardware that supports 802.11g or the (even earlier) 802.11b standard, those older devices will slow down the entire network. Given that many of us have such legacy hardware, what's the best way to mix the old with the new?

The trick is to set up two entirely separate wireless networks, in which you keep the faster, 802.11n-based segments apart from segments that go slower. That way, you get the best performance from each. Here's how to create one such network setup; you can adapt these instructions to your particular equipment and needs.

Bands and bandwidth. To understand how this setup works, you have to understand that 802.11n has access to a range of radio frequencies not available to 802.11b or 802.11g.

Wireless devices are designed to use specific ranges of frequencies called channels; those channels, in turn, are located within larger-spectrum ranges called bands. Most Wi-Fi equipment — 802.11b, 802.11g, and 802.11n — can work in the 2.4GHz band. (In this context, the giga-

hertz doesn't refer to speed or bandwidth; rather, it refers to points on the electromagnetic spectrum.) That band is crowded: microwave ovens, cordless phones, Bluetooth devices, cameras, and baby monitors, as well as Wi-Fi networks, all compete for slices of it. However, 802.11n can also use the 5GHz band, which is both large and underused.

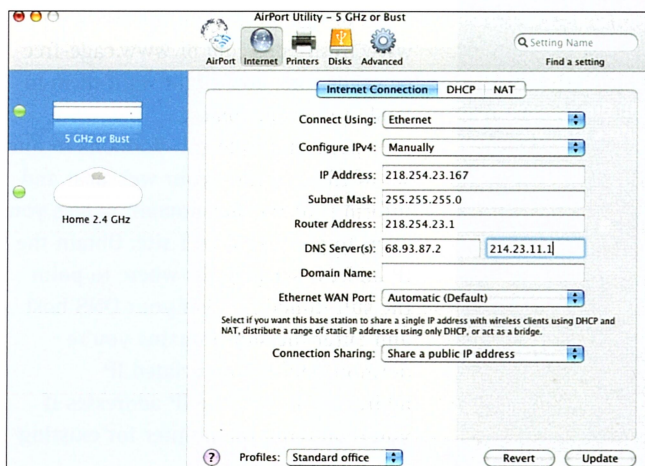
At this writing, Apple supports eight out of 23 possible clear channels (non-overlapping frequency ranges) in the

5GHz band; 2.4GHz Wi-Fi offers just three. I expect that Apple will upgrade the new AirPort Base Stations to handle even more 5GHz channels.

Set up the slow segment. So let's say you have a new AirPort Extreme gateway; an older, 802.11g base station; a mix of Macs (some using 802.11n, and others using 802.11b or 802.11g); and a broadband modem.

The new AirPort gateway will serve as the gateway and controller for the network as a whole. The 802.11g base station will only pass networking traffic to and from the older Macs.

After connecting your 802.11g base station to one of your Macs (wirelessly or via ethernet), launch the copy of the latest AirPort Utility (which came with your new AirPort Extreme Base Station). Select the older base station in the list on the left, and then choose Manual Setup (⌘-L). Click on the AirPort button and select the Wireless tab. Change the network name to something like Home 2.4 GHz or anything else that'll remind you it's the older of the two networks



Base Station management. Using the AirPort Utility that came with your new AirPort Extreme Base Station, you can manage all the base stations in your network.

you're configuring. Next, click on the Internet button and select Using DHCP from the Configure IPv4 pop-up menu. Select Off from the Connection Sharing pop-up menu. (This allows the 802.11n base station to provide network addresses for computers that connect to it via both Wi-Fi and ethernet, as well as those that connect via Wi-Fi to the 802.11g base station.) Click on Update to make the base station restart with the new settings.

That done, run an ethernet cable from the 802.11g base station's WAN port (it looks like a circle of dots) to any of the LAN ports on the 802.11n base station.

Set up the fast network. Now it's time to set up the zippy section of your

network with a 2007-era AirPort Extreme Base Station. (I'll leave out the various security and other options you might also want to set.)

Launch AirPort Utility; select your newer, 802.11n base station; and switch to Manual Setup (⌘-L). Click on the AirPort button and select the Wireless tab. Enter a unique and descriptive name in the Network Name field, such as Home 5 GHz. Select 802.11n Only (5 GHz) from the Radio Mode pop-up menu. Click on the Wireless Options button and select Use Wide Channels. (This option is available only in certain countries.) Click on the Internet button and make sure Connection Sharing is set to Share A Public IP Address. To finish, click on Update to restart the base station.

Hook it up. You can now connect your Macs and Apple TVs to their respective base stations, using the menu bar's AirPort drop-down menu. All Intel Core 2 Duo models (except the 1.83GHz 17-inch iMac) qualify, as does the Mac Pro with the Wi-Fi option. Apple TVs can browse networks to connect to, so make sure you select your 5GHz network for that hardware, too. Connect any older 802.11b or 802.11g equipment to the 2.4GHz network.

This new mixed network should give you the best possible speed, compatibility, and interoperability, without requiring that you rebuild your network — all you have to do is extend it up the electromagnetic spectrum. ☞

Share and share alike

One of the most talked-about features of the new AirPort Extreme is its USB port. As with older AirPort Extreme Base Stations, this port lets you share a USB printer with computers on your local network (as long as they're running Mac OS X 10.4 or later, or Windows XP or later). A feature called AirPort Disk lets you also share a USB hard drive via that port. Attaching shared printers and drives is pretty much plug-and-play, but you have a few more options to consider when sharing a disk.

When you plug a USB hard drive into the AirPort Extreme, the drive will immediately be available to all computers on your local network. (You should use a drive with its own AC adapter; the base

station's USB port doesn't provide enough power for most drives.)

Once you've connected a drive, the Disks screen of AirPort Utility (visible when you're in Manual mode) lets you control access to it. You can allow users to connect to the drive by using the base station's own password or a separate disk-only password, or you can set up user accounts for the shared drive. You can also enable guest access.

With the accounts option, each account gets its own private folder on the drive, as well as access to a folder shared by all accounts. You should set up accounts before you save data to the drive; anything saved to the drive beforehand will be hidden when you switch to account-based access.

You can access a shared drive through the Finder's Network browser (Go: Network); the shared drive should appear in the list of network servers. However, the new AirPort Disk Utility gives you the option of connecting to AirPort Disks automatically when they appear on the network. (The utility can

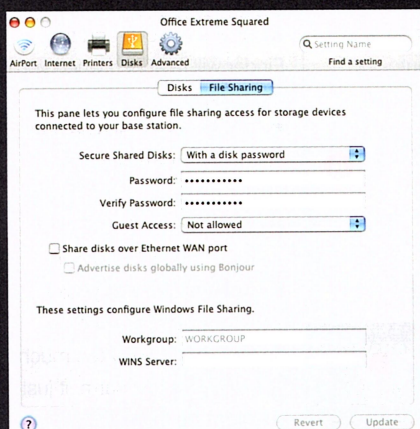
also list, in a new item in the menu bar, base stations sharing disks.)

Once you're connected to an AirPort disk, it appears in the Finder as a network volume, just as if you'd connected to another Mac or a server; if the disk has multiple partitions, each will mount as a separate drive. (You'll also see multiple volumes if you're using account-based access.) Don't expect the drive to perform as fast as it would if you'd connected it directly to your Mac — large file transfers can take a while, and transfer speeds are affected by other network activity, how far you are from the base station, and wireless interference.

(At the time of this writing, an AirPort bug may make a shared disk appear to be available without letting you connect to it; you receive a password error, even though you've entered the correct password. The workaround is to use AirPort Utility to restart your base station and then connect. Hopefully, Apple will fix this bug in the next AirPort software update.)

Want to share more than one USB device? Simply connect a USB hub to the base station's USB port and then connect your devices to the hub.

— Dan Frakes



Manage shared disks. The new AirPort Utility can manage any printers and hard drives you plug into the new AirPort Extreme Base Station — for instance, it lets you set passwords and access privileges for a USB drive.

By Sean McNamara.

Help folder

We answer our readers' questions

Each month, STM (02 8338 0222) gives an Evolution backpack valued at \$150 to the *Australian Macworld* reader who sends in the most intriguing Help folder query.

Evolution is the next level in laptop protection, presented in a comfortable, easy to use backpack large enough to accommodate a 15-inch laptop.

This is the first laptop bag that completely hides your laptop. Open the bag and you can't see it in there. The concealed laptop compartment looks like an inside wall of the bag, and the suspended foam cell provides protection on all sides. Not only does Evolution protect your laptop from the elements, but also from thieves — because nobody will know you're carrying a laptop except you.

Like most STM bags, Evolution has waterproof zippers, but STM has added a built-in rain cover for your bag and reflective accents to provide even greater protection.

Send your query to matthew.powell@niche.com.au for consideration in Help folder. Include your full mailing address to be eligible to win the Evolution backpack. All queries and solutions are the sole property of Niche Media.

■ Sean McNamara is a Sydney-based consultant trading as MacAssist.



Hot Links

discussions.apple.com
Apple's discussion forums
www.palm.com/us/software/desktop/mac.html
Find Palm Desktop
www.bombich.com/software/ccl.html
Carbon Copy Cloner
www.thexlab.com/faqs/maintainingmacosx.html
The X Lab

STM Query of the month

Ejection complex

1

■ For some strange reason the Network icon in the Sidebar of the Finder window of my MacBook has an 'Eject' button next to it. When I click on the button it doesn't appear to do anything. Can you please advise why it is there or how to get rid of it?

Marcus Fehlberg
Turramurra, NSW

Reports in the Apple Discussions area (see "Hot links") vary between this being just a cosmetic bug and it being functional in a certain set of circumstances.

Those circumstances are when you have auto-mounting network shares on your network — and I'm not talking about shares which are set to mount using the Accounts System Preferences Login Items tab, but those which are set up using Mac OS X Server, for example. These network shares advertise themselves on the network as being auto-mount, and machines on the network will mount them.

When these auto-mounting network shares are auto-mounted, the eject symbol

next to the Network icon disconnects from them, according to some posters in the Apple Discussions area, but I think this is probably not the cause of your eject symbol, Marcus.

In that case, we're left with a cosmetic bug. The general suggestion to clear it up is to relaunch the Finder. You can do this in one of a several ways (in order of increasing disruption):

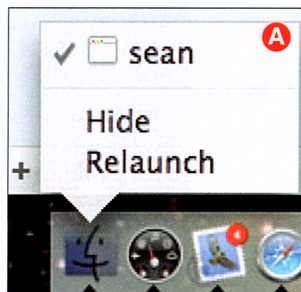
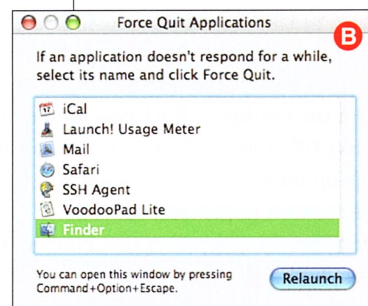
■ Hold down the option key while clicking and holding down the mouse button over the Finder icon in the Dock — you'll get a little popup menu with a Relaunch item **A** — select that item and the Finder will relaunch.

■ Hold down ⌘-option-Esc to get the Force Quit window — when you select the Finder, the Force Quit button changes to Relaunch **B** — press it and the Finder will relaunch.

■ Log out of your account from the Apple menu, then log back in. All your apps will have to quit (including the Finder) when you log out, and the Finder will relaunch when you log back in.

■ Restart your machine. Well, of course, this makes the Finder relaunch, but it makes everything shut down, too.

Relaunching the Finder should clear off that pesky little eject button — if it doesn't, don't worry too much, it's not doing any harm, it just shouldn't be there.



Palmed off

2

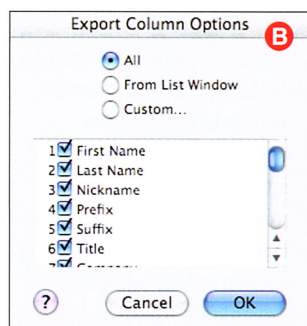
■ I am still running Claris Organizer under Mac OS 9.2 (running Classic under Mac OS X v10.3.9) on my home eMac. I have just bought a new MacBook running Mac OS X v10.4 and I guess that this is now the time to be dragged into the 21st Century.

I am seeking advice on how to transfer the data from Claris Organizer on the eMac to Address Book and iCal on the MacBook. I do have a new .Mac account and a 4G iPod nano, both of which I acquired with the MacBook.

I am aware that Apple sold Claris Organizer to Palm. My wife has a 2001 Handspring Visor PDA which, I think, runs Palm OS. If there is no other solution then perhaps that helps?

Colin Gurley
Balmain, NSW

It used to be that the best and most accurate way to get such data over to Address Book and iCal was to download the latest version of Palm Desktop, import your Organizer data,



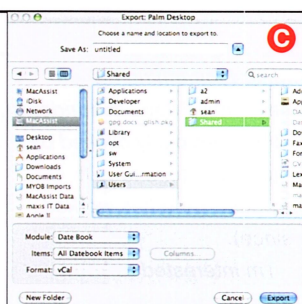
synchronise with the Palm, then use iSync to synchronise from the Palm to Apple's iApps.

You can still do that, but if you're willing to make a few concessions, you can make your life easier by eliminating several of those steps (and therefore at least some potential for problems). This simpler method is the one I'll cover here. The concessions are:

- You'll have to be willing to manually set the way Palm's address fields are imported into Address Book.
- You'll have to say goodbye to your Organizer ToDos, as the following method will not import them.
- Likewise, the Apple iApps don't have a Memos functionality.
- Prepare for some date oddities on recurring or all-day events.

That said, and given we're transferring data into a totally different application, the import is relatively painless. The more

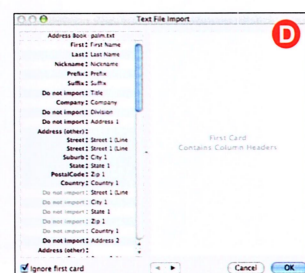
complete method still won't get you your Memos, you may still end up with similar date oddities for recurring and all day events. And, in fact, the address field mapping may not be to your liking, so the



quicker way is not such a compromise in my view. I wish this method had been available when I made the switch in 2003 — back then, Palm Desktop and the Apple iApps didn't have the export and import functionality required to make this work, so your delay in entering the 21st Century has actually helped you out, Colin.

First, you'll still need to download Palm Desktop (Claris sold Organizer to Palm, and it became the basis for Palm Desktop) — see "Hot links" for the latest version.

Once it's installed, you'll have to open your data file — you'll have to look for this data file (the default name is "User Data", I think, but you may have set your own name). Once the data file is open, choose Export from the File menu **A** and choose Addresses from the Module popup. Choose "Tab and Return" from the Format popup — you can choose which fields you're exporting (if you haven't used them all in Organizer) by clicking on the Columns button **B**. Choose a name for the file (something as simple as "addresses.txt" will do), and the address data will be exported.

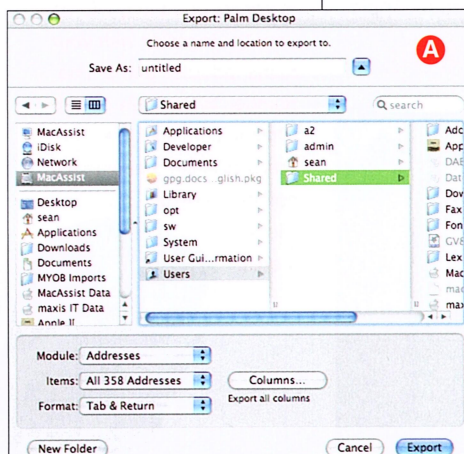
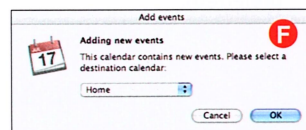
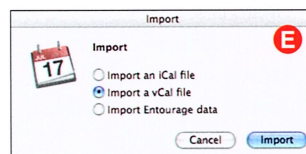


Choose Export again in Palm Desktop, this time choose the Date Book module, and choose vCal as the Format **C** — choose a name ("datebook.vcal" will do). Once this export is completed, quit out of Palm Desktop.

Open Address Book, then choose Import from the File menu, then select Text File from the submenu. Find your file and select it, then you'll see the field mapping window **D**. Modify the field mappings to suit the Organizer data you have — for example, if your Phone 1 label is work, don't import the label, just set the Phone 1 field itself to be the Work phone number in Address Book. If you get it wrong you can always delete all the cards and re-import them. Once you're happy with the mapping, click OK and all your addresses should appear.

Next, open iCal and choose Import from the file menu, then choose vCal as the filetype you're importing **E**. You'll then have to choose a calendar for the new events to be added to **F** — select one of your iCal calendars and click OK, and your events will all be added to iCal.

That's it — you can either uninstall Palm Desktop to clear it off your system or leave it there for future reference — whatever takes your fancy. You could even choose to just migrate from Organizer to the latest version of Palm Desktop and skip the iApps altogether!



Sleepy time

Beginners start here

■ This month's beginner's tip was prompted by the following message from Bob Parkinson, of Swan Hill, Vic:

I recently updated DXO Optics Pro to the latest version — it worked for a while and then for no apparent reason, I couldn't get it to start. I tried reinstalling, but to no avail. I sent an e-mail to DXO's support team and received a very short reply: "Please open Terminal and type `sudo update_prebinding`. Once entered, the program will work properly."

I followed the instructions, ignoring the warning that I was about to sell my soul to the devil and could lose all my

data, (something I would never have done in Windows). I then nervously clicked on the DXO icon and ... it worked! (And has worked since).

I'm interested to know anything you can tell me in layman's terms about sudo. I tried reading up on it and it seems to be a powerful tool. What happened when I entered that command?

To understand sudo, we need to understand about the super-user in the Unix world. Also called the root user, this is the user in Unix operating systems (and Unix-like OSes like Linux), which has supreme power on the system. The root user can even delete all the files from the current boot disk, hence the warning Bob mentions (more on that below).

Because of this degree of

omnipotence, it's generally a bad idea in Unix to "run as root", ie to operate the operating system logged in as the root user. However, there are times when a little omnipotence is a good thing — when you're installing applications, running system maintenance tasks or needing to operate on files which are in system-reserved areas. It's for these times that the sudo command comes to our rescue — sudo is short for "Super User DO" as in "do the following command as the super-user".

When you authenticate in the Mac OS X GUI, it's generally to run an underlying task with sudo, but sometimes you need to run commands manually in the Terminal (Mac OS X's Unix command line utility). The first time you run the sudo command in the

Terminal, you'll get the following warning:

WARNING: Improper use of the sudo command could lead to data loss or the deletion of important system files. Please double-check your typing when using sudo. Type "man sudo" for more information.

To proceed, enter your password, or type Ctrl-C to abort.

This is just to let you know the level of power you're invoking with the command.

The actual command you ran, `update_prebinding` is a tool to rebuild information to help applications start up faster, but it can, in older systems, sometimes help in the sort of situation you describe. More information about prebinding can be found at The X Lab's maintenance FAQs (see "Hot links").

Disc guard

Microsoft Reader tip

■ For those using G5 iMacs especially, or people thinking of upgrading. Are you fed up with your CD/DVDs being fired across the room when ejected? Try the DocOnMac "Fix" Disc Ejection Missile Eliminator Mk1 (Patent Pending).

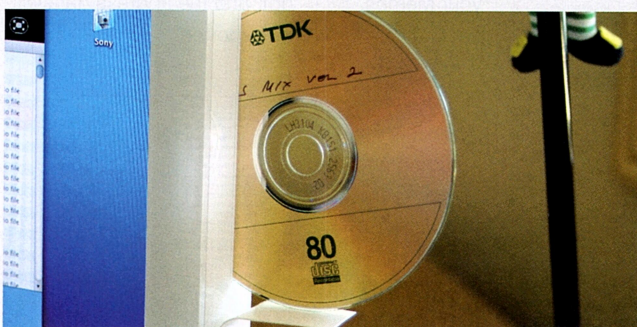
Materials:

- Corner of ice cream container approximately 3cm wide (white to match, Dairy Bell Low Fat, preferred);
- Selley's Blu-tack (or similar UHU product). Double-sided tape could be

an alternative but it's less adjustable and messy to remove.

Installation:

- Vertical position in relation to lower edge of slot is critical to prevent bending.
- Horizontal portion of flap should be 1-2mm higher than slot opening.
- Blu-tack highest blob must be placed immediately below the bend.



- Keep rest of container for replacements due to plastic fatigue. Effectiveness may vary according to ambient temperature, weight of CD/DVD and other factors. Those discs with home-made paper labels tend to be better retained in the slot but their use is not recommended by Apple.

Dr Ken Hoyle,
Hervey Bay, Queensland

Each month, Microsoft gives a free Notebook Optical Mouse valued at \$70 to the Australian Macworld reader who submits the best tip. Sized for mobility and designed to be noticed, Microsoft Notebook Optical Mouse 3000 offers great comfort for either hand and is always good to go. E-mail your tip, together with your name, address and phone number, to matthew.powell@niche.com.au All reader tips published become the sole property of Niche Media.



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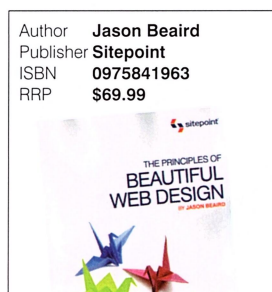
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Pretty pictures



Author **Jason Beaird**
 Publisher **Sitepoint**
 ISBN **0975841963**
 RRP **\$69.99**

The Principles of Beautiful Web Design

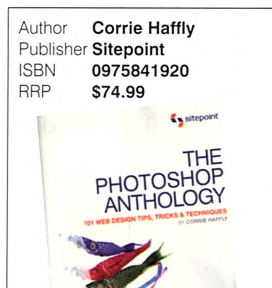
is a book whose contents belie its modest appearance. As author Jason "The Designer Man" Beaird says bluntly: "the Internet has been blindly covering up ugly with more ugly since its inception. It's time to break that chain and make bold moves towards better design." I'm with you

bro'. The book is divided into five major parts, beginning with layout and composition. This section is probably the best essay on web design fundamentals that has come across my desk in recent times. Beaird deconstructs the basics in an elegant and simple way, using striking full-colour examples to illustrate his point. Which is: good design is about creating a balance between the basic elements on a web page to construct something timeless. Forget the fads. At the end of this part you'll begin to build a sample web site.

The second section again uses plenty of examples, this time to illustrate the subtle relationships between colours. Section three deals with textures, which Beaird deconstructs into the fundamentals of points, lines and shapes. This technique is repeated in the section on typography, which includes a concise explanation of the anatomy of a text character. In the final chapter, imagery, you'll learn how to identify appropriate visual elements to communicate your client's message. The book is extensively supported by web sites, which contain updates, forums and newsletters. Although aimed primarily at programmers and developers, the principles that Beaird so lucidly expounds are accessible to readers of any level. He delivers fully on his promise of "presenting traditional graphic design theory as it applies to today's web-site development industry."

The Photoshop Anthology — 101 Web Design Tips, Tricks and Techniques

is a companion volume from the same stable, by freelance web designer Corrie Haffly. It's styled as a resource for web designers who



Author **Corrie Haffly**
 Publisher **Sitepoint**
 ISBN **0975841920**
 RRP **\$74.99**

want to use Photoshop to create better looking web graphics, and the focus stays firmly on Photoshop. If you want to do HTML, CSS and all that stuff, you'll need to look elsewhere. The book starts with



Hot Links

www.sitepoint.com/books/design1/
 home page for *The Principles of Beautiful Web Design*
www.sitepoint.com/books/photoshop1/
 home page for *The Photoshop Anthology*
www.sitepoint.com/forums/
 forums for both books above
www.sitepoint.com/newsletter/
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Photoshop basics for beginners, but there's plenty of material in the later chapters for experienced designers.

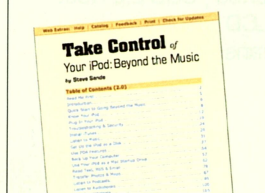
After the fundamentals you'll create metallic, glassy and aqua buttons and backgrounds from rice paper, brushed metal and granite. Text work includes dealing with word wrapping, shaping text around an object or on a path and then making it stand out with a series of cool effects. Image adjustments cover tonal, contrast and colour tweaks and removing redeye, dust and scratches. Image manipulation teaches you a series of useful routines such as isolating an object from its background and creating a reflection. Then put all these together into a fully designed mock-up layout or "comp" ready for treatment in HTML or CSS. The final chapter covers more advanced techniques with Actions, batch processing and animated GIFs.

As in the previous title, extensive use of full-colour graphics makes the point cleanly each time and there's the same kind of extensive web support, including a downloadable ZIP archive with PSD files of every example in the book with originals and final versions. This title and the previous together would make a complete web design package without seriously depleting your future fund.

PS. *Take Control of Your iPod: Beyond the Music*, the second edition of this popular \$US10 e-book, starts with a comparison of the various iPod models. Important, since many extended uses for iPods are model-specific, and Apple certainly keeps those models coming. After a quick look at charging, syncing, and troubleshooting, the book

covers the obvious uses like listening to podcasts or watching video downloads. But you can get more out of your iPod through some less obvious uses like recording lectures or interviews, reading text-based electronic books, and displaying maps. A cheap way to max your 'Pod.

Author **Steve Sande**
 Publisher **Take Control Books**
 ISBN **1933671017**
 RRP **\$US10**



Keith has been a Mac addict since 1984 and still can't fathom why there is anyone who isn't.

DC07

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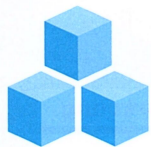
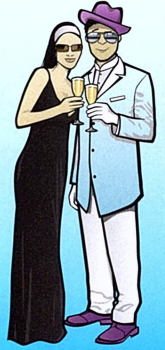
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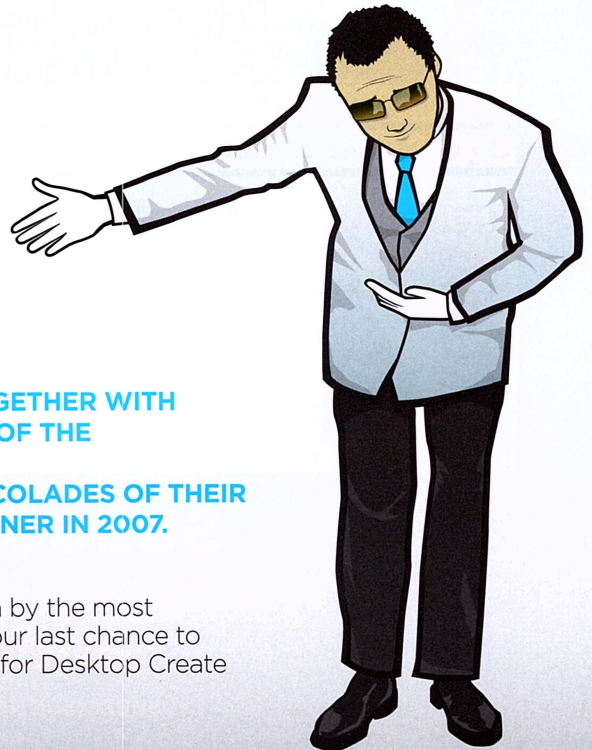
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Ratings key

Outstanding	★★★★★
Very good	★★★★
Good	★★★
Flawed	★★
Unacceptable	★
Dangerous	●

AMW lab: widescreen displays

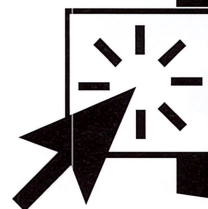
The wider vista

ONCE upon a time, not very long ago, all computer monitors were roughly square with an aspect ratio of 4:3, the same as most television screens. Mostly this was historic, based on the available glass tubes that were being mass-produced for consumer TV sets. It wasn't long before the monitor attached to your Macintosh had much higher resolution than any TV, but the shape stayed the same, most probably because those glass tubes kept popping out of the factory that size.

When LCD panels were invented, they were also produced in 4:3 or 5:4 aspect ratios as TV replacements, despite it being relatively easy to make them any shape required. Since the TV stations were mostly broadcasting in the old 4:3 format, there wasn't a great incentive to change the shape of LCD TVs, and so the first LCD monitors for computers were also squarish. Into this square world stepped Apple, with its "Cinema Displays" offering the widescreen 16:9 aspect ratio favoured by Hollywood moviemakers.

For a considerable time afterwards the rest of the computer industry couldn't see the point in changing the shape of their monitors just to watch Hollywood movies, but they completely missed the point. Sure, it's nice to watch a movie full-screen, but the major attraction of a widescreen display is being able to see other things on the desktop beyond the current window. Viewing an A4 document occupies most of the screen width on a 4:3 or 5:4 display but on a widescreen monitor you can still keep an eye on your e-mail or check the progress of a download without interrupting your work.


Widescreen monitors are even more appealing when working with applications like Adobe Photoshop or Apple's iPhoto. These graphically oriented programs like to park panels or palettes with options all over the screen and when that screen is wide, you can see both your work and your options without needing to drag windows out of the way or collapse option panels. Even if you switch from a square display to a widescreen display of the same height, you immediately appreciate the extra width, and for that reason multiple vendors are now offering this wider vista.




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ACER AL2016WD	
Type	LCD Monitor
Rating	★★★★
Pros	Tilt adjust
Cons	height or swivel adjust
Ports	DVI, VGA
SRP	\$429
Manufacturer	Acer
Distributor	Acer 02 8762 3000
Reviewer	Ian Yates
Hot links	www.acer.com.au



LG L204WT-SF	
Type	LCD monitor
Rating	★★★★½
Pros	Tilt adjust
Cons	No height or swivel adjust
Ports	VGA, DVI
SRP	\$499
Manufacturer	LG Electronics
Distributor	LG Electronics 02 8805 4000
Reviewer	Ian Yates
Hot links	au.lge.com



VIEW SONIC VG2030WM	
Type	LCD Monitor
Rating	★★★★
Pros	Tilt, height adjust
Cons	No swivel
Ports	VGA, DVI, Audio
SRP	\$499
Manufacturer	ViewSonic
Distributor	ViewSonic 1800 880 818
Reviewer	Ian Yates
Hot links	www.viewsonic.com.au




On test. AMW lab looked at six 20-inch widescreen displays, which is now about the entry-level size on offer anywhere. You can easily go bigger but it's getting hard to find anything much smaller or cheaper without reverting to the old 4:3 aspect ratio. The displays reviewed came from Acer, Apple, LG, NEC, Philips and ViewSonic, and the picture quality was absolutely stunning at the maximum 1680×1050 resolution on every single one of them. Since there were no dud displays, we need to look at other factors to arrive at a purchasing decision.


We had no problems making these displays work just fine on the Macintosh although, not unreasonably, some required a restart

to hit maximum resolution the first time they were attached. We ran Photoshop CS3 and Final Cut Pro to make sure the displays didn't flicker or get fazed by video streaming. All of them were well up to the task. All the displays we tested had DVI connectors as well as VGA connectors, allowing you to plug them in to almost any Macintosh, but they work best with DVI-equipped Macs.

Only the Apple display transfers both USB and FireWire ports from the back of your Macintosh to the convenience of the LCD panel. However, the Philips and the NEC both extend your USB ports to the monitor. All the monitors can be tilted to your preferred viewing angle but the Philips and the ViewSonic can also be



PHILIPS 200WB7ES	
Type	LCD Monitor
Rating	★★★★
Pros	Tilt, swivel, height adjust
Cons	Price
Ports	DVI, VGA, USB
SRP	\$629
Manufacturer	Philips
Distributor	Philips Electronics Australia 1800 009 300
Reviewer	Ian Yates
Hot links	www.philips.com.au



20-INCH APPLE CINEMA DISPLAY	
Type	LCD display
Rating	★★★★
Pros	Tilt adjust
Cons	No height or swivel adjust, price
Ports	DVI, 2x USB, 2x FireWire
SRP	\$899
Manufacturer	Apple Inc.
Distributor	Apple 133 622
Reviewer	Ian Yates
Hot links	www.apple.com.au



NEC LCD20WGX2-BK	
Type	LCD Monitor
Rating	★★★★
Pros	Tilt adjust
Cons	No height or swivel adjust, price
Ports	DVI, VGA, 2 x USB
SRP	\$1079
Manufacturer	NEC
Distributor	NEC 02 9877 2333
Reviewer	Ian Yates
Hot links	www.nec.com.au

adjusted for viewing height without needing the help of last year's phone books. The Philips takes the adjustment prize by allowing you to swivel the monitor as well as raising and tilting it to suit your work space. The ViewSonic differentiates itself further by including built-in speakers below the display — which would certainly appeal to Mac Mini owners.

Matching sets. Of course the Apple Cinema Display is made from the same brushed aluminium as most other Apple components so if interior design is important you may not want to look any further. This is yet another example of Apple at its very best in industrial design. This display looks almost as good switched off as it does when you're using it, and if you have one of these you would probably find yourself spending way too much time in front of your Mac.

However, you will pay a significant financial penalty for staying loyal to the Apple brand on this occasion, despite a 60 percent price reduction since this model first appeared at the end of 2005. Almost as unbelievable is the price of the NEC display at \$1079, which is even higher than Apple's asking price. There may be situations when these higher-priced displays come into their own, but for general use on a Mac Mini it seems more than a little strange to pay almost as much for the monitor as you do for the computer. The ultra-adjustable Philips is the third most expensive in this review at \$629.

Australian Macworld's buying advice. The Apple and NEC displays are almost double the price of either the LG, Acer or ViewSonic monitors. The absolute bargain here is the Acer at \$429. For less money than either Apple or NEC is asking you could have dual Acer displays and get some serious screen real estate, provided of course you have a dual-screen-capable Macintosh. For an extra \$70 over the Acer price ViewSonic gives you a height-adjustable screen with the bonus of built-in speakers, which just might clinch the deal for some buyers. Then again, you can get some serious speakers for \$70. We'll stick with the Acer and count our savings. ☹

HD or not HD?

That is a question. While some of these displays — and others not dissimilar to the ones featured here — are sometimes marketed as “high definition” they are, in fact, not. Depending.

Apple is the clearest in this, as it adds the “HD” moniker to its displays from 23 inches up — the ones that can display 1200 lines of vertical resolution, exceeding the 1080 required for full HD. Most monitors in the 20-inch size range, including all of the units on test here, are restricted to 1050 lines.

That's going to be “good enough” (depending on your definition of “good enough”) for watching Blu-ray Disc and HD-DVD movies, and most of the “HD” television content currently being shown in Australia. Especially if that content is encoded at the halfway-HD resolution of 768 lines (the lack of proper standards in HD is truly baffling). We've even seen one manufacturer (OK, we'll tell you: LG) marketing a 1050-line display as offering “full HD resolution”. It isn't true. Depending.

Several manufacturers tout their use of “HDCP” as meaning their products are fully-fledged HD displays. HDCP is a connection standard for high-definition players that, essentially, provides copy protection (that's what the “CP” part stands for. It does not mean they can display full-resolution HD).

What is undeniable is that if you want to edit 1080i or 1080p HD footage, and you want to see it at full size and full resolution without compression or shrinkage, you need at least 1080 lines, so none of these monitors are up to it.

When shopping for a display, keep these things in mind, think about what you plan to do with your monitor, and ask some pertinent questions before making a decision.

— M.J.C.P.

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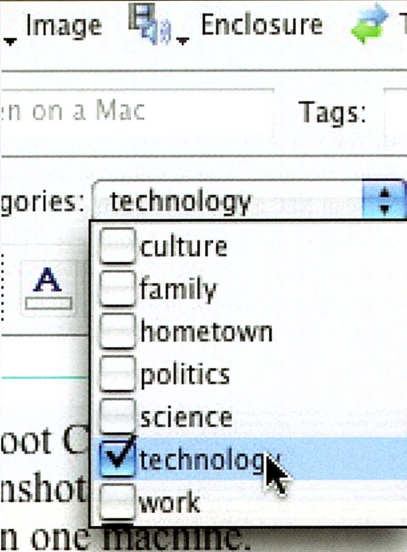
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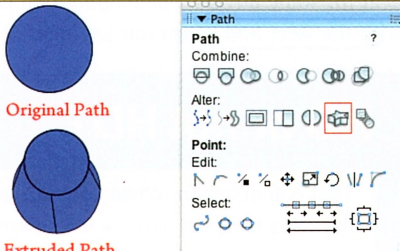
FLASH CS3 PROFESSIONAL	
Type	Animation- and video-creation program
Rating	★★★★½
Pros	Improved design tools and accessibility for Photoshop and Illustrator users; enhanced integration with Illustrator and Fireworks; powerful preview tools for creating mobile device interfaces; ships with Flash Video Encoder for producing web-friendly video
Cons	Standardised CS3 panels make learning curve easier, but creating Flash animation still requires study; expensive
OS X	10.4
Processor	Universal
SRP	\$1245; upgrade \$355;
Publisher	Adobe Systems
Distributor	Adobe Asia-Pacific 1800 504 971
Reviewer	David Karlins
Hot links	www.adobe.com.au



CONTRIBUTE CS3	
Type	Web page editor
Rating	★★★★
Pros	Universal binary; improved editing features; general speed improvements
Cons	Some features still only available in PC version; unfairly expensive upgrade pricing from previous version
OS X	10.4
Processor	Universal
SRP	\$235; upgrade \$129
Publisher	Adobe Systems
Distributor	Adobe Asia-Pacific 1800 504 971
Reviewer	Tom Negrino
Hot links	www.adobe.com.au



FIREWORKS CS3	
Type	Web graphics editor
Rating	★★★★½
Pros	Pages panel aids in prototyping web sites; convenient hierarchical layers don't flatten images in most cases; ability to create sophisticated slide shows; intelligent scaling gives you more control over web elements; Photoshop Live Effects gives you direct access to Photoshop effects; common library of symbols offers good CS3 integration
Cons	Imported Photoshop and Illustrator files do not always maintain their layers
OS X	10.4
Processor	Universal
SRP	\$535; upgrade \$259
Publisher	Adobe Systems
Distributor	Adobe Asia-Pacific 1800 504 971
Reviewer	Cyndy Cashman
Hot links	www.adobe.com.au www.adobe.com/cfusion/knowledgebase/index.cfm?id=kb401026 www.adobe.com/cfusion/knowledgebase/index.cfm?id=kb401027



FL Adobe Creative Suite 3: Ct Fw Part two

Macromedia refugees find a home

LAST issue we looked at Photoshop, InDesign, Illustrator and the first of Macromedia's products to find a home in the Adobe lineup, Dreamweaver. This time round we're having a look at three more of the products acquired when Adobe took over Macromedia: web collaboration tool Contribute, web graphics tool Fireworks, and web animation tool Flash. You'll probably not be surprised to learn that these, along with the applications we looked at last month, comprise the core of the Web edition of CS3.

What we've found is interesting: far from providing an awkward fit in Adobe's family, the Macromedia products integrate seamlessly. Designers who have used a combination of these products for years – preferring Fireworks to ImageReady, even when working with GoLive, for example – will find this a welcome boon. Finally they not only work well together, but they feel like they're meant to.

Next issue we'll take a look at the glue that binds all of these pieces together, in Version Cue and Bridge, as well as more of the major applications such as Photoshop Extended.

FL

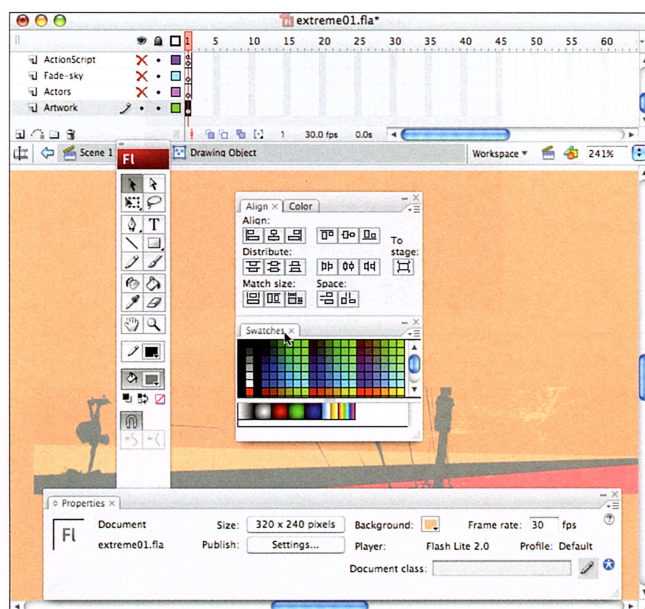
FLASH CS3 PROFESSIONAL

Powerful design tools for mobile devices

FLASH CS3, the first version of Flash released under Adobe's aegis, is arguably the most dramatically enhanced program in the CS3 suite. Flash has two interacting components: ActionScript, Flash's powerful programming language, and the timeline-based stage, Flash's unique design environment for generating vector-based (scalable) animation. My only complaint with Flash CS3's predecessor – Macromedia Flash Professional 8 – was a lack of really exciting innovations in the design aspects of the program. I no longer have that complaint. The most exciting new features in Flash are on the design side, along with some fine-tuning and nice small enhancements in the coding environment.

CS3 integration. In Flash CS3, Adobe unveils a revamped interface, with features like object alignment, colour, swatches, and scaling, all accessed using Illustrator-, Photoshop-, and InDesign-style panels. The Flash Tools panel shares icons and even keyboard shortcuts (like P for the Pen tool, T for the Type tool, and V for the Selection tool) with its CS3 cousins, Photoshop and Illustrator. Other thoughtful interface improvements include

Work space. Flash CS3 features a Tools panel, tabbed and stackable panels, and a Property inspector to create an inviting working environment for designers.



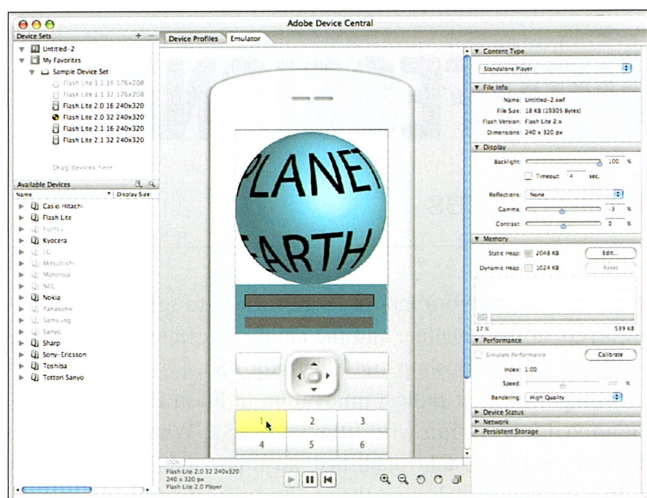
the ability to use your mouse's scroll wheel to scan through sets of layers in the timeline, and the ability to create tabbed panels – again as in Photoshop and Illustrator CS3.

Perhaps the most radical innovation in Flash CS3 is its vastly improved integration with Illustrator CS3. When competitors Macromedia and Adobe published Illustrator and Flash, they were estranged cousins, sharing the ability to create scalable, vector-based graphics, but not communicating with each other very well. Importing vector drawings from Illustrator into Flash was a clunky chore, with many elements of Illustrator artwork getting lost in the process. Now Illustrator and Flash are kissing cousins. Flash CS3 incorporates Illustrator's powerful Pen tool for drawing and editing curves. And, most significantly, you can now copy and paste directly from Illustrator into Flash or open Illustrator files in Flash, welcome features that will open the door to a much more efficient animation workflow.

Now, when Flash imports Illustrator artwork, it recognises and preserves an impressive set of attributes including layers, groups, symbols, anchor point placements, gradients, and some effects (like drop shadows). Clipping masks from Illustrator CS3 are maintained in Flash CS3, along with opacity (transparency) settings. Symbols are vector graphic objects that can spawn instances – additional generated artwork based on the original symbol that retains its basic characteristics. You can customise symbols to populate a screen with graphic objects quickly. And imported Illustrator type can be brought into Flash as editable text, vector outlines, bitmap graphics, or a Flash movie clip.

The integration between Illustrator and Flash is, at this point, mostly a one-way street: however, a typical animation workflow involves drawing illustrations in Illustrator, and programming and animating in Flash. In CS3, Adobe has focused more attention on making it possible to move Illustrator artwork smoothly into Flash. Moving Flash artwork to Illustrator is less reliable, and I observed some glitches in vector artwork copied from Flash to Illustrator. The most advanced implementation of Illustrator-to-Flash workflow is the ability to create a symbol in Illustrator (like a button), save it as a Flash movie clip.

With CS3, Adobe has introduced the ability to preview nine-slice scaling for vector graphics in Flash and to define nine-slice scaling in Illustrator CS3 and Fireworks CS3. The nine slices refers to a grid that you can superimpose over an object (a button, for example) that regulates how the object is scaled – vertically only, horizontally only, vertically and horizontally, or not at all. The nine-slice scaling that you define in Illustrator or Fireworks is now preserved when you copy and paste a symbol into Flash. There is some interesting potential here for changes in workflow that are certain to evolve from this new capability.



Mobile phone interface. Device Central lets you preview elements of an interface design for a digital phone using Flash Lite.

Flash on steroids. The new, faster Flash and its ability to exploit the accelerated processing power in Intel-based Macs will impress developers and designers. Adobe says you can run Flash CS3 on a 1GHz PowerPC G4 or G5 Mac, as well as on a multi-core Intel processor. I gave Flash CS3 a workout on both a 1.67GHz PowerBook G4 with 1GB RAM and a MacBook Pro with a 2.16GHz Intel Core Duo processor and 1GB of RAM (Adobe recommends at least 1GB; Flash will only limp along on machines with 512MB of RAM). Flash CS3 ran faster on a PowerBook than Flash 8 did, meaning that designers with PowerPC machines can run Flash serviceably. But what a difference a chip makes! I noticed a startling difference between how Flash CS3 performed with the two processors, especially when I bounced between Illustrator and Flash. Importing a 200MB Illustrator file into Flash CS3, for example, took 22 seconds on the PowerBook, while the same operation took 8 seconds on the MacBook Pro.

Device central. For several years now, designers have assumed that nearly everyone's web browser supports Flash movies and scripting. What's new is the rapidly growing support for Flash Lite, the version of the Flash player created for mobile devices. Adobe reports that the number of Flash-enabled devices shipping worldwide, including hundreds of cell phones and digital media players, has tripled since January 2006, reaching more than 200 million as of February this year.

Flash CS3 includes Adobe's new Device Central preview and testing environment, which facilitates development for Flash Lite devices. Device Central is also packaged with other CS3 applications – I've found it helpful in previewing Dreamweaver CS3 HTML- and CSS-based web sites. But testing Flash interfaces for mobile devices is really amazing. Device Central provides an interactive testing environment that allows designers to identify glitches, bugs, and aesthetic problems early in the design process.

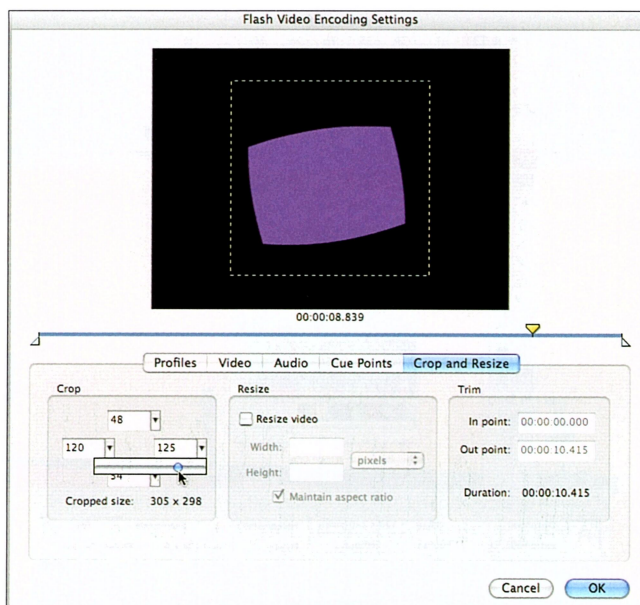
The Flash CS3 basket of goodies includes some improvements for programmers. Among the minor enhancements for coders are improved features in the ActionScript editor for selecting and collapsing chunks of code. And programmers can now copy

properties that define a Flash motion tween (or animation) as ActionScript 3.0 code. This allows developers to store and apply the motion properties (like position, size, rotation, colour, blending properties, and animation motion guides) to other symbols. And Flash now allows more flexibility in exporting movies to QuickTime format, such as the ability to preserve filters such as drop shadows, as well as other effects that previously required the Flash Player. Flash also supports more programmed effects created using ActionScript coding as opposed to just supporting graphics and animation created in the Timeline stage.

Encoding Flash video. The Flash Video Encoder, packaged with Flash CS3, allows developers to convert video from Apple's QuickTime format to FLV. The Flash Video Encoder has a handy set of video editing tools built-in, including the ability to crop and resize video during the conversion process. And digital video developers using Apple's Final Cut Pro can encode to Flash's FLV (Flash Video) format directly from that program.

Australian Macworld's buying advice. Flash CS3 Professional includes dramatic new features for designers, particularly its integration with Illustrator CS3. The ability to import (or paste) Illustrator vector graphics into Flash is a major event in the evolution of animation design, and the ability to import Illustrator graphic symbols has the potential to radically improve animation workflow. Flash CS3's adoption of the Illustrator Pen tool (similar to the Pen tool in InDesign and Photoshop) will help designers jump more easily back and forth between Flash and the rest of the CS3 suite. And Photoshop, Illustrator, and InDesign veterans will feel more at home with Flash's new interface, which integrates a toolbar and panels similar to the rest of the suite. The coding enhancements in this version are less radical, but even developers using Flash strictly as a programming tool will appreciate previewing their projects in Device Central.

Flash video encoder. You can crop a video while converting it from QuickTime video format to Flash FLV format.



Ct

Contribute CS3

Goes Universal, integrates with CS3

ADobe Contribute CS3 is unusual because it allows you to edit existing web pages, and even to create new web pages from templates – but you can't use it to create a new site from scratch. It is targeted to web designers and administrators, but used by non-designers – writers and editors – to update only web site content.

The program shields users from the complexities of HTML and CSS (Cascading Style Sheets) coding, providing an editing environment reminiscent of a word processor. Site administrators can assign different levels of editing privileges to users, constraining the possible changes that well-intentioned but unskilled writers and editors can make to strictly formatted pages. This control can be fine-tuned; for example, some users can be allowed to enter text, but not to apply styles, to their entries. Contribute doesn't let users access a site's code, so it allows them to make changes and additions – to contribute to a site – without the risk that they will accidentally break a carefully executed design.

Included in the web editions of Adobe Creative Suite 3, or available as a standalone product, Contribute CS3 is at first glance a fairly small revision of the previous version, Contribute 4, which was released just last year. The biggest changes in this version, which provide markedly improved performance, are found behind the scenes. Numerous small changes improve the editing experience, making this a much more satisfying upgrade for users than the previous upgrade to Contribute 4.

Better performance. Contribute is now a Universal binary, which vastly speeds up the program on Intel-based Macs. In my testing, Contribute CS3 on a 2GHz Core Duo MacBook, launched in 19 seconds versus 53 seconds for Contribute 4 on the same machine. Running on a Dual 2.5GHz Power Mac G5, the new version launched in 22 seconds versus 33 seconds for Contribute 4. Creating a draft of a complex page was also quicker than in

the previous version, though the improvement wasn't as striking. For both PowerPC and Intel machines, common tasks – including publishing edited pages to a site and cancelling drafts – felt more responsive.

Contribute CS3 shares the improved page rendering engine developed for Dreamweaver CS3, so it displays CSS on web pages faster and with much better fidelity. Rendering now complies with the CSS 2.1 standard, which is supported by all the major browsers, ensuring that your drafts in Contribute will look much the same across all browsers and platforms.

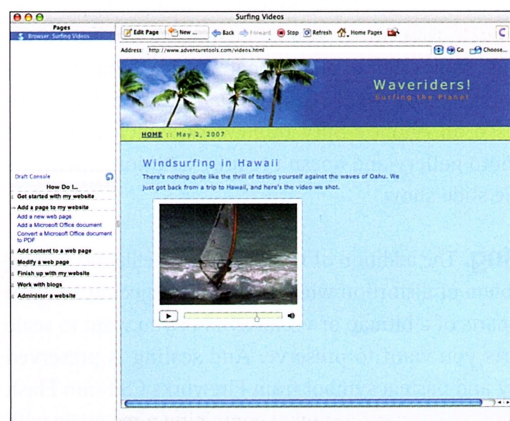
Easier editing. Contribute had always let you insert images, Flash animations, and video from your computer or your own web server onto web pages, but now you can insert these elements from anywhere on the internet, not just from your local hard drive. Choosing From the internet as a source opens a mini-browser where you enter the URL of the item you want; inserting the item adds a reference to it on your page, so you're not copying the item and uploading it to your own server, but the item will appear on your page. New integration with Adobe Bridge CS3 lets you use Bridge to drag and drop images and other media into your draft pages.

Another new feature is a dialog box that allows you to add bits of HTML – called snippets in the program – to a page. For example, many sites, such as Google Calendar, allow you to add their content to your pages by putting custom HTML the site creates for you onto your page. Just copy that HTML and paste it into Contribute's Insert HTML Snippet dialog box. Clicking on OK embeds the site's content in your page.

Contribute CS3 offers improved integration with Adobe Acrobat files; dragging a PDF file into Contribute gives you the choice of either creating a link to the PDF content or embedding it in your draft web page. You can also insert a PDF file from the internet.

Unfortunately, the Windows version of Contribute still has features that are missing in the Mac version, including easy integration of Microsoft Office documents. If you use Firefox 2 (or Internet Explorer 7 on Windows), Contribute provides a new toolbar with buttons that allow you to edit the page you are browsing, or to quote its content to a new blog post. There's no similar feature for Safari.

Contribute sites require an administrator to bestow editing privileges for different writers and editors. Administrator settings are stored on the web site, and Contribute CS3's administrative settings are incompatible with previous versions. As a result, all administrators in your organisation that work on a particular site must upgrade to Contribute CS3 if any of them make administrative changes. Non-administrators may continue to use previous versions.

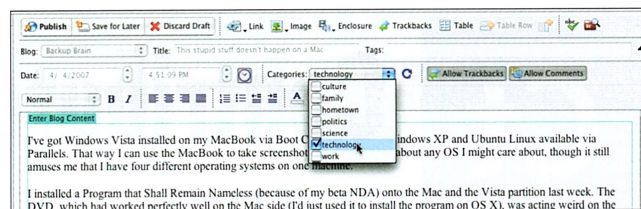


Bring it all together. Contribute CS3 makes it easy to add page elements that reside elsewhere on the internet, like this Flash video, to your own pages.

Better blogging. Contribute 4 introduced the ability to use Contribute as a blog editor for most popular blogging platforms, such as Blogger, WordPress, Movable Type, and others, and Contribute CS3 adds some welcome refinements. It's now easier to select a previous post for editing, or to delete posts. Blog editing is now WYSIWYG, and the program caches the template for your blog so that you can create blog entries offline using your own template. And you can now assign multiple categories for a blog post. Though Contribute has a built-in browser, you can preview your blog entry in an external browser if you prefer. And depending on the blog server, you can write a post for later automatic publication (WordPress supports such scheduling, for example).

These are all useful updates to the program for companies that want to use Contribute's blogging features to make sure that blog entries correspond to their authors' established roles.

Australian Macworld's buying advice. Contribute CS3 is an appealing and justifiable upgrade for users of Contribute 3



Blog bonus. Several of Contribute CS3's new features are shown in this view of a blog post, including the ability to set multiple categories, scheduling blog entries for a future date and time, and a button that opens Adobe Bridge for quickly adding images and media.

or earlier versions, especially if you want to run the program on an Intel-based Mac. In many ways, Contribute CS3 is the upgrade that Contribute 4 should have been, especially in terms of Intel compatibility. For users who faithfully upgraded to Contribute 4, Adobe should have rewarded that loyalty with a free upgrade to Contribute CS3.



Fireworks CS3

Makes designing web sites easier than ever

ADobe's first release of Fireworks as part of its CS3 suite of web design programs includes several new features that will please graphic artists, web developers, and hobbyists. Fireworks was originally conceived for creating and optimising web-based bitmap and vector images, and its user-friendly interface and relatively modest system requirements made it the tool of choice for many web designers who didn't need Photoshop's high-end print-preparation and -editing features.

Adobe Fireworks CS3 includes significant new features and excellent integration with Adobe Photoshop, Illustrator, Dreamweaver, Flash, and Bridge.

Pages and layers. Fireworks' new Pages panel reflects Adobe's vision of improving web design workflow from conception to publication. This panel makes it easy to create working prototypes of web sites containing multiple pages, hyperlinks, hotspots, and rollover graphics within a single Fireworks file. In addition to designating a

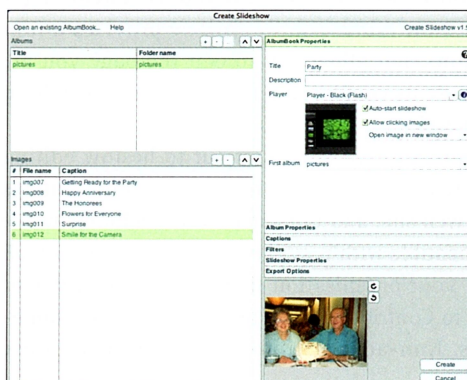
master page containing elements that you want to appear on every page, you can use the Pages panel to quickly preview pages.

Another new feature that supports rapid prototyping is the ability to share layers among different pages. For example, if you need to display a particular image on several pages, you can specify those pages by selecting the layer containing the image from the Layers panel and choosing the Share Layer To Pages command. Shared layers are coloured yellow in the Layers panel.

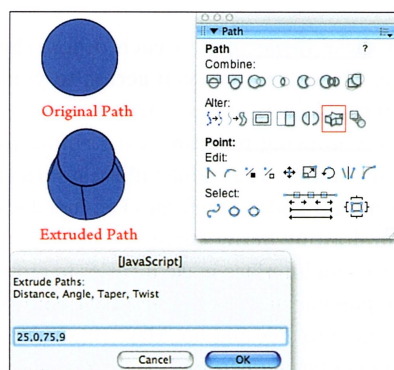
The addition of hierarchical layers, which allow you to organise content in sub-layers, provides integration between Fireworks, Illustrator, and Photoshop. Fireworks maintains the layer hierarchy in files imported from Photoshop and Illustrator, as opposed to previous versions that flattened multi-layered files into a single layer.

The new Create Slideshow command is also a welcome addition. This command and the included new templates make it easy for non-programmers to create professional-looking Flash and non-Flash slide shows. The Create Slideshow dialog box provides several sub-panels that allow you to customise attributes for albums and slide shows. For example, there are six built-in slideshow templates; five of them require Flash Player. The sixth template is based on Adobe's Spry framework, which creates an XML-based photo gallery and doesn't require additional plug-ins for viewing the slide show.

Better scaling. The addition of nine-slice (or intelligent) scaling solves the problem of distortion when scaling an object. It lets you specify which parts of a bitmap or vector symbol you want to scale and which parts you want to preserve. And scaling is preserved when you copy and paste a symbol from Fireworks CS3 into Flash CS3. For example, if you copy a symbol containing a rectangle with



Slick slide show. Create a Flash- or Spry-based slide show, complete with captions, using the new Create Slideshow dialog box.



3D objects. You can use the new Path panel to create 3D shapes.

Photoshop Live Effects dialog box allows designers to add and edit Photoshop effects within Fireworks. However, Fireworks doesn't allow you to control all of the options that are available in Photoshop. Unfortunately, Eye Candy 4000 LE and Alien Skin Splat LE filters are no longer included in Fireworks CS3.

Another creative improvement in Fireworks is the Path panel, which contains updated tools for editing vector graphics. The Extrude Paths tool, while not as powerful as Illustrator's Extrude filter, is a welcome addition for creating simple 3D objects.

Needs improvement. Importing or opening Illustrator or Photoshop files in Fireworks CS3 isn't perfect. For example, Fireworks will convert a 16-bit RGB Photoshop file to a single layer bitmap rather than maintaining its hierarchical layers. Adobe acknowledges this and other integration problems between Photoshop and Illustrator files and Fireworks CS3, and provides suggestions for improving performance on its web site (see "Hot links").

Australian Macworld's buying advice. The release of Fireworks CS3 is the most ambitious upgrade of this program since its inception. The new Pages panel, improved integration with other Adobe CS3 products, and the addition of intelligent scaling are reasons enough to upgrade to Fireworks CS3. The ability to create slide shows, create custom colours, and use Photoshop effects are just icing on the cake.

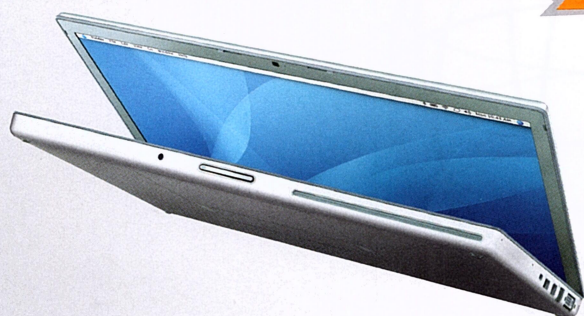
rounded corners and nine-slice scaling is activated, you can paste the symbol in Flash and scale the symbol up or down without distorting the corners.

You can now select an image and use the Copy command in Fireworks and the Paste command in Dreamweaver to copy an image to a web page. The Paste command in Dreamweaver launches its Image Preview dialog box, which walks you through optimising and saving the image to your Dreamweaver site. Once you've saved the image, it automatically appears in the web page. This copy and paste method is more efficient than in previous versions of the software.

More creative flexibility. New creative enhancements in Fireworks CS3 include a Color Palette for blending custom colours and the addition of seven Photoshop blend modes. The new

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LINEFORM 1.3

Type	Drawing program
Rating	★★½
Pros	Low price; easy to use; solid tools for creating and editing vector graphics; exports to EPS format; imports and exports to Adobe Illustrator in SVG format
Cons	Not compatible with Illustrator's massive set of effects; minimal tools for editing imported PDF files
OS X	10.4
Processor	Universal
SRP	\$110
Publisher	Freeverse
Distributor	Try and Byte 02 9906 5227
Reviewer	David Karlins
Hot links	www.freeverse.com

Lineform

Fills niche for non-professionals

LINEFORM 1.3.2 is a refreshingly simple drawing program whose interface is similar enough to Illustrator's (or CorelDraw's, or other vector graphics programs) that experienced illustrators will intuitively find its key drawing tools. Lineform's importing and exporting capabilities allow close collaboration between it and other more advanced illustration programs.

Lineform's default drawing environment is almost shockingly sparse, giving you only Selection and Edit tools (the latter similar to the Direct Selection tool in Illustrator), Paint and Pen tools, Rectangle and Oval tools, a Text tool, a Zoom tool, a Grab tool, and a Dropper tool that works like the Eyedropper Tool in Illustrator or Photoshop. Despite this simplicity, experienced illustrators will find that 90 percent of the drawing they do is facilitated by these 10 tools.

Lineform's inspectors (the equivalent of panels in Adobe products), provide similarly easy access to features like fills, stroke attributes, layer controls, effects, and filters. I particularly enjoyed the intuitiveness of the magnetic snapping capability, which

makes it easy to attach these inspectors to each other. The program's Media Browser inspector gives you access to your iPhoto library and other image folders on your hard drive.

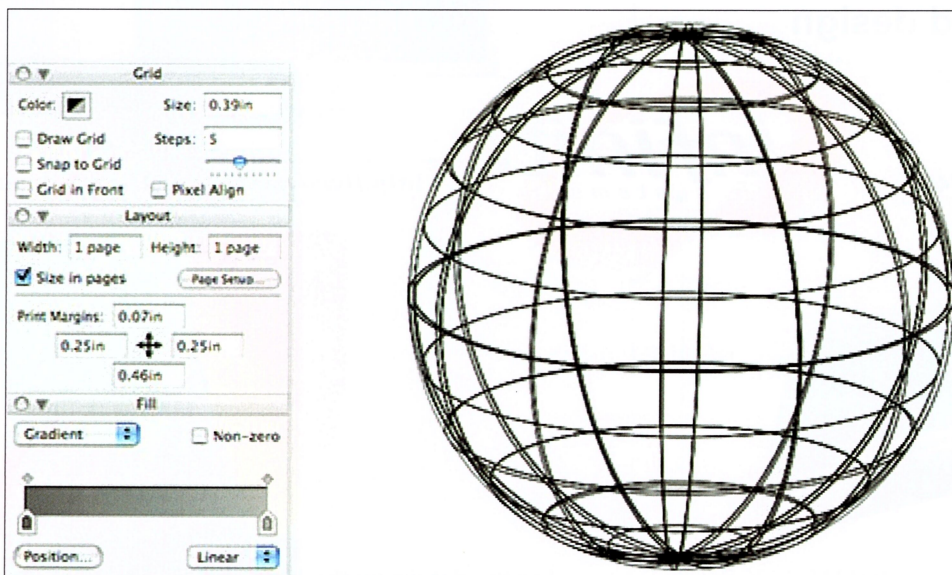
The heart and soul of any drawing program is the ability to generate Bézier curves, built around what Adobe Illustrator calls anchor points, and Lineform calls nodes. Lineform's Pen tool does a precise, controlled job of drawing Bézier curves.

Will Lineform's stripped-down interface make it easier to cross the bridge from far more popular and accessible raster editors (like Photoshop) to vector design? Yes and no. Mastering vector graphics still requires conquering the Pen tool, and learning to think in terms of counterintuitive control points instead of dots on a page. But Lineform helps beginners by displaying prompts below the toolbar for selected tools. And, for beginners struggling with the concept of vector graphics, Lineform won't bog you down with an intimidating interface.

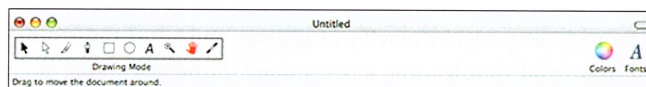
Illustrator file exchange. Given that Illustrator is, and likely will remain, the dominant vector graphics tool for professional designers for the foreseeable future, the viability of Lineform will depend to a significant degree on how well it supports importing and exporting files to and from Illustrator. Lineform approaches this challenge by supporting both the universal EPS (Encapsulated PostScript) format and Adobe's SVG (Scalable Vector Graphics) format. Championed for several years by Adobe, the SVG format never really caught on as an alternative to Flash for displaying vector images on the web. Adobe Illustrator includes SVG as one of the three supported file formats (in addition to Illustrator's native AI format and PDF).

Importing and exporting SVG files worked much better than trying to use the EPS format as an intermediary between Lineform and Illustrator. That's because EPS files imported to and exported from Lineform do not contain as much information as Illustrator files and some graphics are thus reduced to individual (and hard to edit) discrete lines.

I created several complex files in Lineform (containing effects, shading, and other elements), exported them as SVG files, and



Global import. This sphere, generated using Adobe Illustrator's 3D effects, opens as an editable vector drawing in Lineform.



At a glance. Lineform's toolbar is refreshingly sparse, with easily available basic drawing and navigation tools.

was able to open and edit them in Illustrator with no problem. As expected, Lineform's filters and effects – which are essentially proprietary scripts for rearranging curves – did not directly translate into Illustrator effects and filters. Instead they exported as individual, editable curves.

Lineform was able to open complex Illustrator files using the SVG format. As was the case when I exported to Illustrator, proprietary filters and effects translated simply as lines and fills, but they were fully editable lines and fills when opened in Lineform. For example, I created a globe in Illustrator by generating a 3D effect from a simple semicircle. After exporting from Illustrator to SVG, and then importing the SVG file into Lineform, I got an editable globe, but not the ability to reduce that generated effect back to a semicircle. That's because Illustrator assigns effect attributes to curves that make a semicircle look like a globe, but the actual, editable element in Illustrator is a simple curve. So, in Illustrator, you edit the globe by editing the curve that the effect is built on. All this gets compressed into a simple drawing when imported into Lineform.

Lineform 1.3.2 has introduced SVG Gaussian blur support, and I was able to apply this filter to artwork easily. More interestingly, I could export that artwork in SVG format and open the illustra-

tion in Adobe Illustrator CS3 with the Gaussian blur filter applied and editable – meaning the Gaussian blur effect can be further edited (or removed) in Illustrator. This is a useful, if not exactly substantial expansion of the SVG export/import capability between Lineform and Illustrator, and it indicates a path by which Lineform can continue to enhance integration with Illustrator.

Lineform can export files to PDF, which means that just about any printer, and any desktop publishing program (like QuarkXPress or InDesign) can render and print Lineform illustrations. Support for editing imported PDFs in Lineform, however, is very limited. Lineform 1.3 let you import PDFs and featured a Parse function that enabled illustrators to make minor modifications to a PDF file. But even with the improved PDF parsing for gradients and text in version 1.3.2, this feature is still too primitive to allow serious text editing of PDF files. As it stands, you can create files in Lineform and send them to clients or printers who work with Illustrator EPS or PDF files, but if you open files created in Illustrator, you won't have access to Illustrator's effects – which rules out high-level collaboration on projects with other Illustrator designers.

Australian Macworld's buying advice. If you're looking for an easy-to-use, affordable vector drawing package that can create EPS and PDF files, it's hard to imagine a better deal than Lineform 1.3.2. If you need to collaborate on projects with illustration professionals, you'll need the more robust set of tools that come with Adobe Illustrator. ☞

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HOME DESIGN STUDIO 11.0

Type	3D home- and garden-design program
Rating	★★★★
Pros	Reasonably priced; full-featured; easy to learn and use; speedy
Cons	Must work with the 3D library objects provided; little customisation possible; some obscure tools and features;
OS X	10.4
Processor	Universal
SRP	\$200
Publisher	Punch Software
Distributor	Scholastic Media & Technology 1800 665 774
Reviewer	Greg Miller
Hot links	www.punchsoftware.com

Home Design Studio 11.0

Helps craft your dream house

HOME Design Studio 11.0, is aimed at people who want to remodel a room, design a home, or landscape a yard. Punch Software, well known for consumer-level design software for the PC, has created Home Design Studio for the Mac from the ground up, and the Mac version has benefited from the company's experience on the Windows platform. It's worth noting though, that Home Design Studio is primarily a conceptual and communication tool – it isn't designed to produce final technical drawings suitable for use by construction contractors.

Contextual design techniques. In addition to its 3D-modeling capabilities, the program comes with several numerous contextual Plan Tabs that provide tools and resources for specific types of projects. So for example, clicking on the Deck plan tab gives you a range of deck styles to choose from, while the Landscape plan tab gives you options like property line, path and driveway, sprinkler, gate, and so forth. Plan tabs also include: Foundation, Floor, Electrical, Plumbing, Roofing, HVAC, and Detail.

The program also includes PowerTools, such as the Topography Designer and Roofing Assistant, which function as plug-in modules, and can do more sophisticated and specialised work. The Topography Designer creates the slopes and hills on your lot and helps you cut in a building pad for your house. The Roofing Assistant is particularly useful because figuring out roofs in 3D is usually the hardest part of modelling a home, especially for non-professionals.

3D in real time. Home Design Studio is great fun to work with. You'll start your design in the 2D window, but your work is automatically updated in a 3D window in real time. The 3D rendering window moved quickly on my MacBook Core 2 Duo testing machine – the 3D-rendering engine had no problem keeping up with the 2D design window.

Drawing walls, floors, and roofs is very quick, and everything is drawn to scale with actual dimensions indicated. At any time, you can go to the 3D window and view your model in various ways. A Free Walkthrough view lets you navigate

through the model by moving in and out, and left or right. A Free Fly-Around view lets you move around the outside of the model and view it from various heights. For a landscape design, you can even "grow" the plants to see what they will look like after five or ten years (and a wide variety of Australian-native plants are included). Also, you can import a photograph of your actual landscape to use as a background for your 3D model.

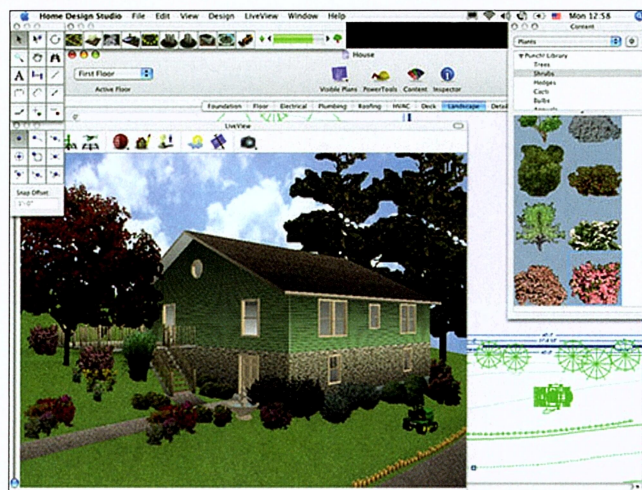
Another really fun thing you can do in the 3D window is add and edit colours and textures for all the objects in your model. Just browse the colour and materials library and drag and drop your selection onto objects in the 3D view and watch them change. Many of the colours and materials provided are replicas of brand-name products that you could buy for your real project.

Some quirks. Once you get over how fun it is to play with Home Design Studio, you will likely run into a few frustrations. I often found that objects such as furniture or lighting fixtures would initially be placed at locations that I did not intend, such as a lighting fixture showing up on my floor. So there is a fair amount of correction that you'll need to do as you add more details to your model.

It can take some time and patience to master the technique of placing objects – such as kitchen cabinets – precisely, so that they line up and display properly. Furthermore, it isn't immediately obvious how to use all the tools. Home Design Studio would benefit from a quickstart-type guide, because most users will not read the 200-page user manual before starting a project. Finally, some of the nicest features, such as the tools for creating topography or custom cabinets, are somewhat buried in the interface and can easily be overlooked.

Australian Macworld's buying advice. If you want to landscape your yard, remodel your kitchen, design a new home, or just want to have some fun by playing architect, Home Design Studio 11.0 is great software at a reasonable price. It'll also serve to assist you in communicating your ideas to experts such as architects and interior designers. 

Home sweet home. I built this model with the Topography Designer and Landscape plan module. The building textures were dragged and dropped into the 3D window.





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Something to chew on.

By Alex Rieneck.

Major surgery

WITHOUT a doubt one of the worst feelings available in the modern digital world is to run out of hard drive space. There are two ways that this can happen: there is the sudden crushing realisation which usually strikes precisely at the point where you start rendering an inadequately-saved video project; and there is the slow boil, where the important data in your computer starts to look like a huge dark mass on the X-ray of a loved one.

In both cases the response is the same. First there is exploratory surgery, then radical surgery, then surgery by diagnostic software which finds and removes thousands of small clusters of unnecessary data. Then there is the computer form of dialysis with a piggyback hard drive. Then finally, when the dark mass of data has finally suffocated the normal functioning of the machine, the phoenix death and rebirth as a new model — or sometimes radical transplant surgery.

The easy option is to abandon your old Mac. Deliver some mealy-mouthed eulogy along the lines of "a good innings" and "beloved this and that" and cough up the cash for a sexier, younger, more fashionable model. It's the modern way! Embrace the racy speed! Be reborn through the new machine's youth! Vindicate yourself in silicon!

I won't say that I wasn't tempted. A new 15-inch MacBook Pro looked about right to me, but I can't say that I was much tempted by the idea of eating baked beans for months to pay for it and having to sleep in the shed until I laid off the beans.

On the other hand, I have a deep attachment bordering on "unnatural tendencies" for my 12-inch Aluminium G4 PowerBook. It seems subversive to say this in a computer magazine, but at this stage in my life, speed just isn't that important to me; for the foreseeable future my life revolves around writing, and the occasional long video edit or GarageBand project that is far more hard-drive than CPU intensive.

That, and the important fact that I love this machine. I kept thinking that if I got a new one, and abandoned this one, I would feel guilty and that brought on the deepest emotion of all. The writing is going well, and writers are the most superstitious people on Earth. So, after long and heart-wrenching consideration, I decided to get this machine a new internal hard drive. After examining euthanasia and burial on eBay, I plumped for radical surgery.

One thing was sure. There was no way that I was going to do the surgery myself. I mean, I'll pull the guts out of a PC while singing a



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The new drive

merry tune, but there was no way that I was about to operate on a loved one. My hands could shake. (I told you writers were weird — sorry, superstitious.)

I decided on PowerMedia near where I live in Sydney. Then I bought a 250GB LaCie FireWire HDD and backed up the whole laptop drive, twice. Then I backed some of my data up to various thumbdrives, a couple of DVDs, a CD, and Gmail. Then, heart in mouth, I handed the laptop over the counter to the surgeons. Then I went home and fretted.

Forty-eight hours later I got my machine back with a much bigger hard drive. I put all my data back and at this moment I have vast savannahs of open space. Plus I have the old drive in an external USB case, just to be sure. The machine flawlessly reconnected to my wireless Netcomm router and I was back up and working productively within an hour of having the PowerBook back on my desk. How not Windows.

The best part of the process was that I didn't simply clone my drive data back onto the new drive. Instead I have been putting the applications and data back onto the drive as I need

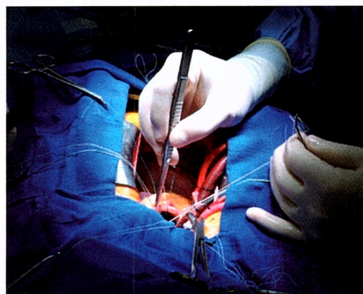
them. As of today, I haven't installed either of the printers, since I haven't needed them. I find this quite interesting. I thought I would be installing drivers for the Wacom graphics tablet later today but I just tested it and it turns out that with Tiger, it just works. I am impressed. A huge percentage of the applications that I had on my old drive are still there and looking increasingly like they are going to stay there. Apparently, far from being essential, I don't use them. That, too, is interesting. It is a pity I registered some of them, I think.

Days after my machine came back to me, I saw step-by-step pictures of the procedure it had undergone on the web. I felt sick and very glad that someone else had been responsible for those 76 tiny little screws. The whole operation cost \$280 in money and an amazing amount of emotional churning.

In fact, I find myself reflecting, if I felt like this it is probably a wonder that Apple sells many new machines at all, to anyone other than switchers. It seems to me now that, if the machines were crappier, sales would actually be brisker.

It's a horrible thought, isn't it? ☹

This is the final Soapbox column. Alex Rieneck is off to write a book and AMW wishes him well.



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